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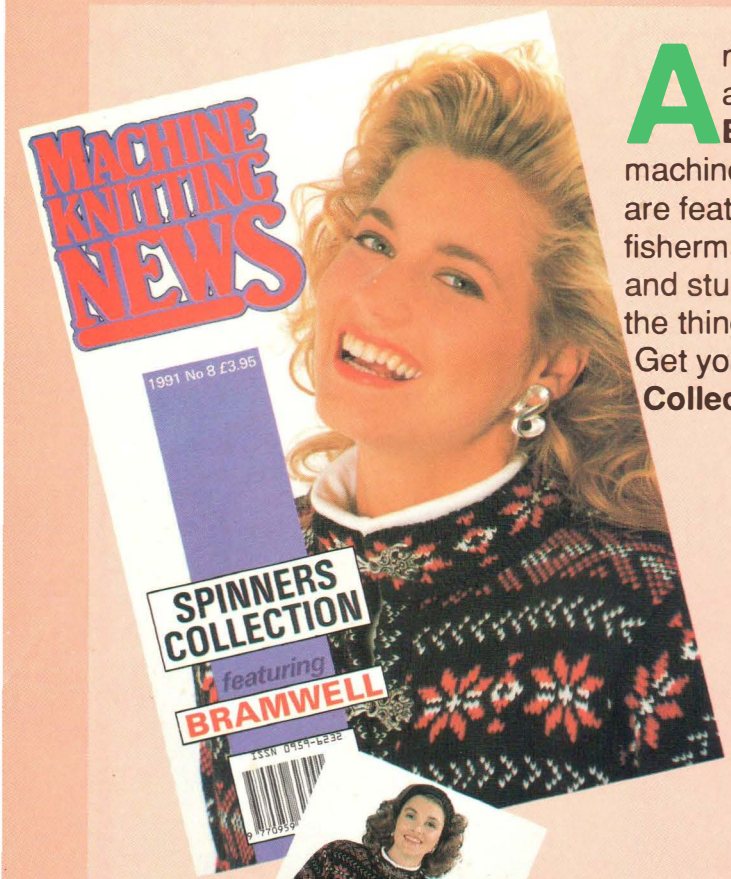


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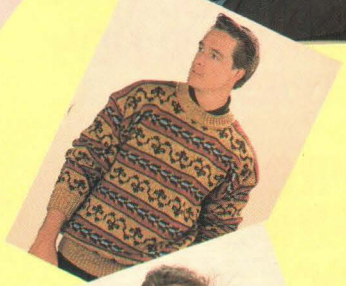

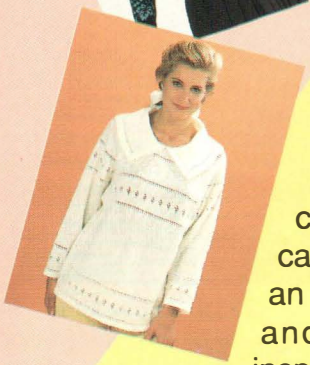

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**DESIGN & PRODUCTION**
Litharne Ltd

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**Profitable Machine Knitting**
is published monthly by
Litharne Ltd, PO Box 9,
Stratford-upon-Avon, Warks
CV37 8RS
Advertisements: 081-807 1185
Administration/Accounts/
Subscriptions: (0789) 720604
Fax: (0789) 720888

**PUBLISHER**
Gerald J. Fox

**ADVERTISEMENT MANAGER**
Maggie Michaells

**American Distributor:**
Margaret M. Brossart
Knitting Machine Centre
5442 Cannas Drive
Cincinnati, Ohio 45238, USA
Tel: (513) 922 7433

**Canadian Distributor:**
Modern Sales Canada Inc
PO Box 67, Port Coquitlam
B.C. V3C 3V5 Canada

**South Africa:**
Litharne S.A. (Pty) Ltd
PO Box 27212, Sunnyside,
Pretoria 0132, Transvaal, South Africa

Profitable Machine Knitting is published by Litharne Ltd, and printed by William Gibbons & Sons Ltd. Distributed by Comag, Tavistock Road, West Drayton, Middx. (telephone West Drayton 444055). Distributed in South Africa by Republican News Agency (PTY) Ltd. All information, prices and patterns in this issue of Profitable Machine Knitting have been carefully checked but, whilst all the material has been written in good faith, the publisher and his staff are unable to accept any responsibilities whatsoever and by whosoever caused. Whilst all care is taken, no responsibility can be accepted for the safe return of manuscripts, designs, garments and photographs etc. Any rates etc, were correct at the time of going to press. Colour reproduction is as accurate as printing will allow. This statement does not constitute any part of an offer or a contract. All advertisements contained in this magazine have been accepted on the understanding that any description of goods, services etc are accurate and true. Whilst every effort is made to ensure that information given is correct and reliable, no responsibility can be accepted by the publisher nor any person in its employment nor any guarantee given in the case of any dispute or claim. Any goods or services supplied under any of the advertisements published are not the responsibility of Profitable Machine Knitting. We will, however, investigate any complaints. No recommendation on the part of the publisher is to be implied. It is advisable to check prices at the time of ordering goods etc. All rights reserved. No part of this magazine may be reproduced or utilised in any form by any means, mechanical or electronic, including photocopying, recording, or by any information storage and retrieval system, without the prior permission of the publisher.
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# Contents

JANUARY 1992

## FEATURES

7 **Profile on Success:** The Prince's Youth Business Trust
11 **Singer Electronic Machines:** Garter stitch
14 **Profitable Punchcards:** A new series by Anne Kent
22 **Have You Heard:** About labels?

## PATTERNS

34 **Evening Top**
40 **Man's Two-tone Sweater**
43 **Building on the Basics: Fancy Rib Jacket**
45 **Man's Turkoman Sweater**
48 **Beginners Sweater with Floral Motif**
51 **Diamond Quilted Waistcoat**
53 **Hedgerows**
56 **Passap Fluffy Jacket**
59 **Bird Panel Sweater**
60 **Abbreviations**

## REGULARS

4 **Editor's Letter**
5 **Letters to the Editor**
6 **The Home Front:** Your first business meeting
8 **Update:** All that's new on the market
12 **Software:** DesignaKnit: an in-depth review from Angela Gordon
16 **Knitting Club News**
16 **Mini Competition:** Design a sports sweater
17 **The Latest Edition**
18 **Theme and Variations:** Passap patterns for Japanese machines
20 **Passap People**
23 **Competition:** Win a Propress portable steamer
24 **Fashion Forecasting:** Jean Wiseman
26 **Out and About**
28 **Marketing:** Yarns by mail order
30 **Time is Money:** Thoughts from abroad
32 **Inspirations:** Evening Top
38 **Legal Workshop:** Steve Wyer

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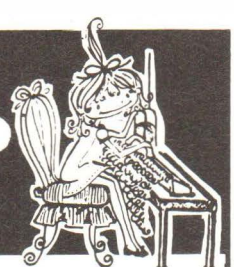

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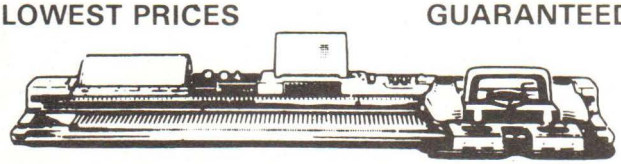

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# EDITOR'S LETTER

*Dear Readers,*

*Here we are again at the start of yet another New Year. This magazine will no doubt reach you before the Christmas celebrations are actually under way, but with all the rush and bustle of Christmas it may well be the New Year before you sit down for a peaceful read.*

## NEW FOR YOU

*We have two new features in this issue. First of all, we have our Beginners Pattern which shows that you can earn as you learn and any proud owner of a new knitting machine for Christmas can start the New Year with profit in mind right from the very first garment. Secondly, our Profitable Punchcards show you how to make the most of your punchcards... not to knit them once and then leave them to gather dust but to really make the most of them.*

## RESOLUTIONS

*I am sure that most of us make the same resolutions year after year... lose weight, take more exercise... start a new evening class; but if I had to list the ones I would want you to make for the good of your machine knitting these are what they would be.*

*1. Take time... to experiment with your machines and accessories. All the wonderful new technology is wasted if it is not being used to the full and we are many of us guilty of buying the latest and the greatest but not actually getting round to using it.*

*2. Make contact with other machine knitters. A full order book is wonderful but you need the stimulation and feedback from other knitters, even if it is only a 'phone call, it can turn a rotten (it's all dropped off) day into a good one. Especially if hers has dropped off too.*

*3. Pay a visit to your nearest knitting machine dealer, the exercise will do you good and you may well be surprised at the range of yarns, machines and above all expertise that they have to offer. Mail order has its place but so has the small dealer and the contact with someone as interested in machine knitting as you are is invaluable, especially if they are experts, and many of them are.*

*4. Take time to knit for yourself. My visits to knitting clubs all over the country give me the opportunity to see some wonderful knitting but the regular cry is "We never have time to knit for ourselves..." Well a little selfishness is quite in order in this area, we deserve it and in any case it is the best form of advertising.*

*5. Finally, get out that notepad and set yourself some goals... a family holiday, a new accessory for your machine, or a house in the country... a boutique on every high street... well if you are going to have one, have a big one...*

*Here's to 1992, health and happiness and hopefully profit.*

*Hazel*

## COMING NEXT ISSUE

**SOMETHING SPECIAL FOR CHILDREN...BOYS AND GIRLS. VALUE FOR MONEY PATTERNS AND SOME TOP OF THE RANGE KNITTING...PLUS ALL OUR USUAL FEATURES AND UP TO DATE INFORMATION**

# Rabbit... Rabbit... Rabbit...

**Jenny Green from Grove Farm, Warham, wrote to us:**
We, as farmers are continually being told to diversify, so I thought I'd have a go, little realising what I was letting myself in for. Firstly, I am told that 'rabbits breed like rabbits', but not mine; my buck was a lovely friendly chap but had no idea what his role in life was meant to be! Eventually after much trial and error and a new buck my does started to kindle.

## SHEARING

Then came the shearing. I'm not sure who was shaking the most; I was terrified of cutting them and they were terrified of being cut. However, two years on and the shearing is much quicker and each rabbit produces about 6oz. This is carried out every ten to twelve weeks.

The fibre from the rabbits is beautifully clean and soft, and it was with great excitement that I awaited my first parcel of knitting yarn back from the mill.

The yarn is worsted spun to reduce shedding and spun with Merino which has been dyed to give a lovely range of colours. The yarn knits beautifully by machine as well as by hand and it was all that I hoped it would be. I recently entered a knitting competition to produce a jacket depicting an EAST ANGLIAN LANDSCAPE to be judged by John Allan, and to my great surprise and delight I won first prize. The jacket was produced entirely from my rabbits' fibre and now resides in the Strangers Hall Museum in Norwich where it has been included in their collection of dress through the ages.

## MARKETING

Marketing the knitting yarn was slow to begin with but the venture has been worthwhile. I love my rabbits and can waste a good deal of time watching them and their babies. For those who are interested in my yarn, just drop me a line and I will send colour charts etc. Please send an SAE to Jenny Green, Grove Farm, Warham, Wells-Next-Sea, Norfolk NR23 1NF.

*Dear Jenny,*
*Thank you for such an interesting letter, I must tell our readers that I wrote to you to enquire as to the fate of the reluctant buck and was relieved to hear that he 'bucked his ideas up' and did not end up in the stew.*

## A VOICE FROM AFRICA

**Hello Hazel, a voice from Africa:**
We here in Zimbabwe are starved of knowledge on machine knitting. The only information one gets is from imported knitting magazines such as *PMK*. Our wool selection is something else, we have to make do with what there is, or rely on family and friends from outside the country. I have a Bernina 547. I believe it is a Singer in the UK, a 2310. I also have a Bernina Chunky, very basic but very useful. I have made some beautiful toys on this machine. My speciality is the Fisherman's rib, but it took a lot of practise. Please could any of your readers help me out with information on how to do Intarsia work. I cannot send money, but could send a Zimbabwe souvenir. I would really like to start a knitting club here, one is so badly needed. Please would you be so kind as to print this letter, this is a cry from a desperate knitter, one feels so basic when there is nowhere to go for help. Thank you Hazel, your magazine gives me great hope, I took out a subscription in May 1991.
Yours sincerely,
Anna Bushby.

*How about some of our readers writing to Anna, I am sure that it would be so very much appreciated. The address to write to is Anna Bushby, 9 Morton Jaffray Drive, Eastlea, Harare, Zimbabwe.*

## A LETTER OF WARNING.

**From Mrs J Smethurst:**
Dear Editor, I hope that you will print this letter, and I also hope that people will take notice of it.

Some weeks ago the carriage on my machine went wrong and I sent it to be repaired. I packed it well and sent it off, when it was returned to me, although the packing looked unbroken, the carriage was severely damaged. The clicker for the row counter was bent so far forward that it had split the casing of the carriage and had made two deep gouges in the casing. I straightened this out and tried to get the machine to work on the main bed but to no avail, it would just not go across the bed without grating on the sinker pegs. No amount of adjustment could make it work. I got in touch with the customer care, locally and to give them credit they were very helpful to me and got my complaint into the system that same day.

Some three weeks later the amount of compensation received under the guise of a goodwill payment was just £20, and also the inference is that either I or the mechanic did the damage and that I am trying to get Parcel Force to pay for the damage. Although I am hoping to get more compensation from these people, the Post Office Users Council tell me that it will be difficult for me to do so. At this time I have no carriage, a machine that I cannot use at all, the cost of the parts that I believe will have to be repaired is £68, plus labour.

The most upsetting part of all this is that I was due to start on the local Enterprise Scheme and have been trying over the last three months to get some sample stock made — now all this is for nothing. When you send anything to do with your machine, PLEASE insure the parcel or you could be left in the same or worse situation.

*Dear Mrs Smethurst,*
*Thank you for writing to us. It is always easy to be wise after the event and we are sorry that you have had this experience. By writing to us you have at least made something good out of the situation because if your letter saves just one machine knitter from a similar situation then it will have been worth the writing. We hope that by now you are knitting away merrily with your sights back on the Enterprise Scheme.*

## HELPLINE

Do you have a question to ask, some good news to share ? Ring Joan Godfrey on our HELPLINE 0323-27074. Ring anytime after 7am until 9am and after 6pm.

# Meeting Mr Smith

by Rosemary Sheath: Knitcraft

Last month we arranged an appointment o show Mr Smith your ideas for his window. Your original idea was a Christmas window to display personalised Christmas stockings alongside his brochure, to gain you free publicity.

## THINGS YOU NEED TO TAKE

1. Sketches and ideas, including books and photographs if you think they may help.
2. Samples of your personalised stockings, neatly bagged as if for sale.
3. Shagbarks and the punchcard you used for the sample stocking.
4. Sample folders of the alphabets you can knit,and the variations of wordng you can use.
5. Various additional display material, eg holly or pine cones, and a display card with your name and number.
6. Drawing materials to use at the interview.
7. Photographs of various designs of all types of your knitwear. Label all the items in the order you are going to show them.

## HOW TO CARRY THEM ALL

Choose a decent looking bag or holder to put them all in. It doesn't create the right impression if you march in with two Co-op carrier bags. You should be able to borrow a holdall and keep the various things separately wrapped and labelled. A business man once told me that nothing looks worse than a woman foraging in the depths of a huge bag! So I was curious now how men find things in a brief case, but I've discovered it is easy because everything is in sections — the trick is remembering which section you have put things in! So label your samples and files as you put them in.

## NOW YOU

You are your best advertisement, so wear something you have knitted — you might get an order for something similar for his wife. Leave the children with someone; don't be tempted to take them in a pushchair and leave them in an outer office. One of the reasons that you have been so careful in making your appointment is so you could leave the children safely and give yourself enough time to dress for the meeting.

## BE PREPARED

Think what may happen at the interview and take a little survival kit. It may be cold and your glasses may stem up, so take lots of tissues. You may snag your tights on the bus so take a spare pair, a comb, safety pins, anything which you feel will enable you to cope with any mishap. When I go anywhere I always imagine the worst that will happen and plan accordingly — which is why I have a huge handbag!

## MEETING MR SMITH

Get there in plenty of time. If you need to use the loo, ask his staff before you meet him.

When you are shown into him announce yourself again by saying something like:. "Good morning Mr Smith, I am Angela Jones, it is good of you to see me".

You have a choice whether to shake his hand. A lot of people still do, but if you feel hesitant or he does not appear to want to, then you can avoid it by putting your bag down and undoing it before you sit down.

## CAREFUL PLANNING

When I have to meet someone that I have not met before and I want to introduce an idea to them, I plan out the conversation as a speech or a play, just as you did when in the last article when you phoned for an appointment.

This way you do not forget anything important or say things in the wrong order.

You can time yourself! An impassioned presentation that lasts for 35 minutes is too long and you will not be so nervous if you have heard yourself say things several times before.

Remember that Mr Smith is busy, but that he is curious — or he would not have seen you, and that you are wanting something from him but that you are going to give him something in return.

Your presentation could go something like this:

## INTRODUCE YOURSELF AND YOUR WORK

"Mr Smith, I work from home and I do not have any display space. I have exhibited my knitting in the local library and in the local art centre. I pass by your window several times a week and was wondering whether you would let me place some of the items I have made in your window in return for doing the display and providing something unusual for passers by to see. I have recently bought a punchcard machine which will include messages on my knitwear.

Take out the samples of your stockings showing the 'Happy Xmas to Juliet', 'Happy Xmas from Smiths Insurance' and any other designs you have completed.

## IT IS EASY TO ALTER

"I do not have to knit with this style of lettering or this message". Show him the folder of alphabets, this can be your own designs or the designs which you can buy ready for you to use; and the shadecards.

## SHOW HIM THE DISPLAY

Take out your sketches of the various window displays.

"I have estimated your window size to be six feet by two feet and five feet high. I do not know whether you have a Christmas tree, but I have included it in two of the ideas.

I have stockings with your name hanging from the tree each containing a different brochure for pension plans or sickness scheme.

This one has a row of stockings each with a different brochure for pension plans or sickness scheme.

This one has a row of stockings each with a different word making up the message 'Happy Christmas to all our Customers from Smiths Insurance' and I have brought a book of other ideas for you to see. Here are a few samples of additional display material."

Now show him a neatly printed card with 'Personalised stockings made by Angela Jones. Tel: 0123 456.'

## SUGGEST ANOTHER BUSINESS

"If you do not have your own tree, perhaps I could approach a local shop and ask them to loan one and put an acknowledgement in the window

## OFFER A PRIZE

"I would be happy to knit a stocking as prize if you wanted to give out a raffle ticket to each customer during the display.

## AND OFFER AN ALTERNATIVE

"My stockings are only one of the items I can knit.Here is my folder of photographs showing some of the things I have made. I also made this suit am wearing, so you can see the standard of my work.

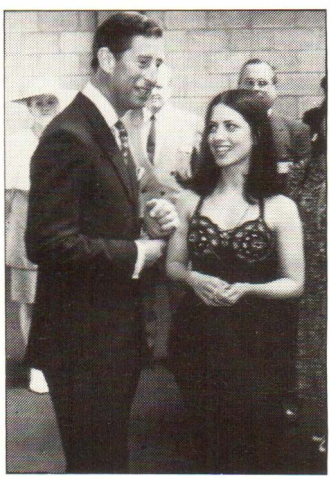
In my next article, I will continue this meeting and show you how to draw up the timetable which you can use for any promotion.

Meanwhile, think of all the other things you can knit during the year that would enhance a window display.

# Setting up a business

**The Prince's Youth Business Trust has helped over 13,000 young people, a number of these are knitters many of whom are fast becoming household names**

The Prince's Youth Business Trust has as its President the Prince of Wales — the whole scheme being his idea. The Prince is in regular touch with the PYBT and makes many visits to PYBT businesses, regional HQs and exhibitions — this clearly being one of the charities in which he is most involved. Over 11,000 businesses have been set up or expanded with help from the Trust.



*Lizzy Hall meets HRH, The Prince of Wales*

Lizzy Hall who was helped by the PYBT sculpts in wool. She made an impact on HRH when she wore one of her own creations — an elaborately knitted bra and shorts! The 26-year-old designer received a £1,000 grant and a £1,000 loan from the PYBT with which to launch her business and she turns out intriguing knitted garments — all bobbly, brightly coloured and highly fashion conscious. Lizzy makes her garments on a machine, but then finishes them with a great deal of handwork including crochet. Recently Lizzy had an opportunity to show her garments at the trendy Young London Show which attracts many buyers.

Also at the London show was Nottingham's Victoria Meadows who features unusual ways of using traditional Nottingham lace. Victoria trims her Fair Isle knits with it to great effect and has a range of cotton knitwear for summer 1992. Victoria was another young hopeful who received a grant and a loan from the PYBT with which to launch her business.

*Victoria Meadows with some of her work*

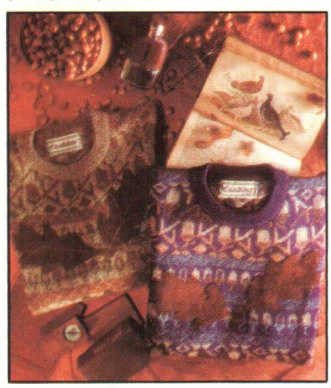
Excalibur Designs is a design and manufacturing knitwear business run by Tracey Teague. Having gained a BA (Hons) degree in Textiles and Fashion, Tracey followed this with twelve months' industrial training, and then finally set up Excalibur Designs in her own home with support from PYBT. Initially, Tracey couldn't afford marketing so made telephone calls which were followed up by letters. Despite some off-puttir.g treatment, she secured a few appointments and was offered a selling skills course which proved helpful.

Tracey has had some interest shown from the famous Macy's store in New York and Harrods are looking closely at their purchases for 1992. She intends showing at the Design and Knitwear show in January which is the key to the export market.

Tracey has her own premises in Shrewsbury and employs some 40 production workers. Orders vary from eight to fifty pieces of knitwear with new accounts opening all over the country.

The Excalibur range offers exclusive country-wear hand framed men's and women's sweaters and hand-knitted shooting stockings with garters. All garments are made to the highest quality using only natural fibres and trims with suede applications and leather buttons. A design service is offered to retailers who have individual requirements.

This year Excalibur was one of twelve national finalists in the PYBT/ Readers' Digest Business Awards. Tracey received her award from the Prince of Wales whom she met for the second time, having been invited to his Highgrove home with other PYBT businesses to show examples of her work.



*Two of Excalibur Designs garments*

Almost all of the businesses helped by the Trust have something individual to offer. Some young people who do not know a lot about the PYBT are scared of having to compile a 'business plan' with cash flow and other figures, but they are helped with this also, and training can be arranged for them.

The PYBT is anxious to encourage young people from the minority communities and has published a leaflet in several languages, and hopes to surpass this year's target of 400.

One young man who is now running a garage in Peterborough is expected to be among the first of the PYBT's millionaires, while another young man who started with a £2,000 loan is now on target for a £400,000 turnover this year for his computerised sign making business. Success stories are endless and include such unusual businesses as breeding birds of prey or breeding edible snails!

The PYBT is compiling a list of directories covering various regions. Those for the West Midlands and Staffordshire region are already out and London is next on the list.

The PYBT offers unique opportunities to young people with ideas and aspirations but little or no finance and knitwear designers feature quite strongly on the lists of those who have been successfully helped.

The work of the Trust is carried on through 37 regional boards. Each board is made up of local people and has one or more full time regional managers. They are mostly men and women seconded by industry and commerce to the PYBT for two years to run the day-to-day work of the Trust in the regions and it is to them that young people apply for support.

Under the 'bursary' or grant scheme, 18-26 year-olds are helped who are out of work or otherwise disadvantaged. Disabled applicants have a raised age limit of 30. Applicants must have a viable idea for starting up their own business and indicate that they have the necessary initiative and commitment to make a go of it, but cannot obtain money from other sources. Would-be young knitwear designers who can fulfil these qualifications might well be advised to contact a regional manager.

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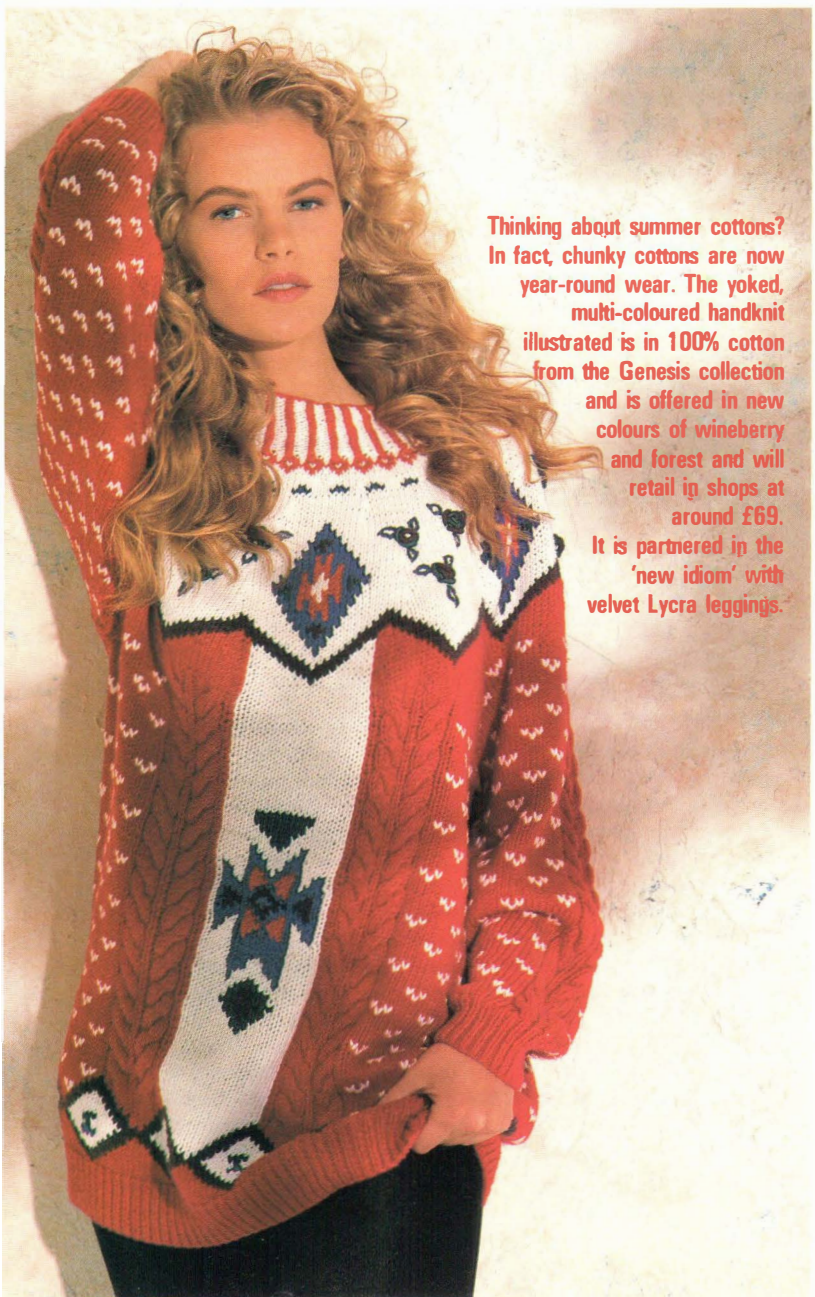
*The Dales Enterprise Agency Ltd has a new 'Dalesmade' scheme for knitters manufacturing within the defined area of the Yorkshire Dales. Through collective marketing advertising and display this scheme will give a powerful impulse to your business and your products will have a label ensuring the buyer that they are of a high quality and manufactured in the Dales. Watershed Mill Arts, Crafts and Leisure at Settle will be the 'shop window' for products, giving them the maximum exposure for increased sales. For further information contact Lynne Ridgway at Watershed Mill, Settle on 0729 825111.*

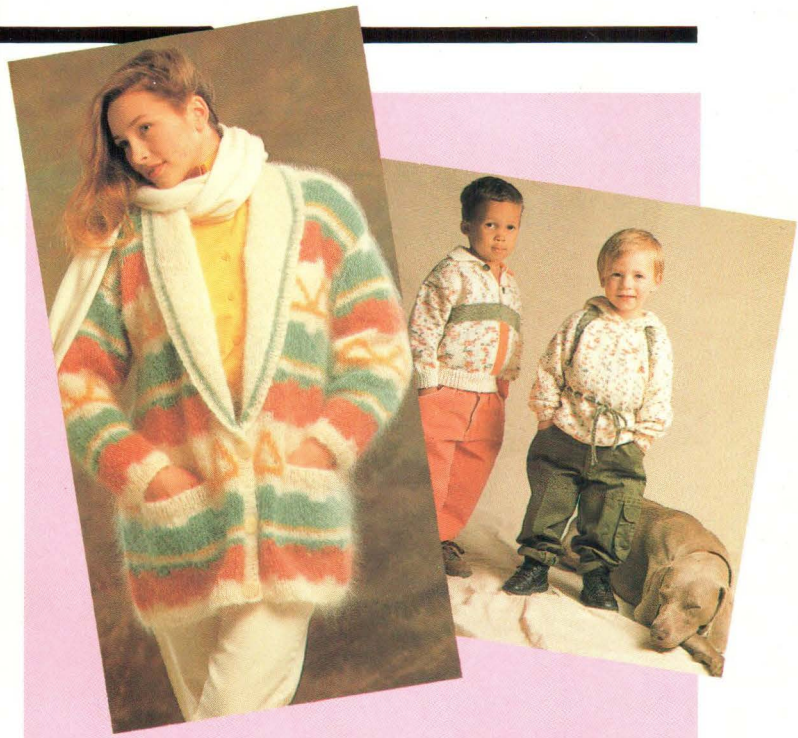


**Thinking about summer cottons? In fact, chunky cottons are now year-round wear. The yoked, multi-coloured handknit illustrated is in 100% cotton from the Genesis collection and is offered in new colours of wineberry and forest and will retail in shops at around £69. It is partnered in the 'new idiom' with velvet Lycra leggings.**

Control those cottons! That's what our very special 'Freebie' does for you. Instead of those tangled reels at the bottom of a workbasket, you can stay organised and tidy with a compact new reel holder. It's made like a transparent drum with a see-through plastic cover to keep 18 small or 9 large reels of cotton clean and within view. The base is handy for storing needles, pins and buttons. The cost is £3.95 plus 95p p&p, but we have eight to give away. Just send a postcard marked 'Cotton Reels' with your name, address and telephone number and post it to Profitable Machine Knitting, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS to arrive not later than January 31st 1992. For those not lucky in the draw, you can buy one from Lucy Aldwinckle, Marketing Dept, The PD Design Company Ltd, Highfield Drive, Wigston, Leics LE8 1NN. Tel: (0533) 810018.

Webster Craft have now introduced their new Fashion Art Fabric Glue Paint — a new dimensional paint which will adhere any fabric motif to knits and sweatshirts. The super motifs illustrated have been made from kitchen tea towels and a wide range of dog patterns available from Guide Dogs for the Blind. Fabric Glue Paints cost £1.99 and are available in 20 assorted colours. For full information send an SAE to Webster Craft, Trafford Buildings, Orchard Street, Leyland, Lancs PR5 2JN. Tel: (0772) 623333.

Geometrics and colour blocking (as per Mondrian) are now very much the 'in' thing in knitwear. Bond and Emu have joined forces to produce an excellent *Geometric Collection* and this book is strongly recommended as inspiration for all machine knitters — available from wool and craft shops — price £2.75.

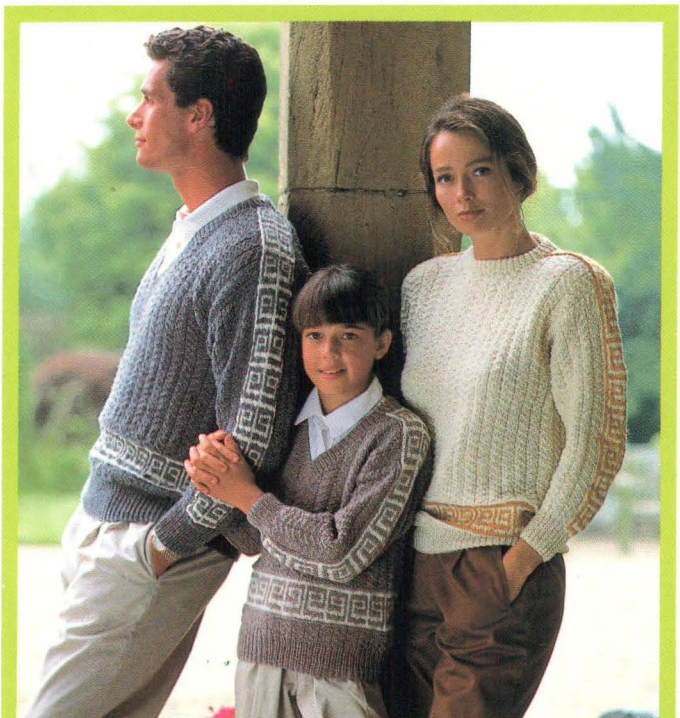


Our shawl-collared jacket in seasonal colours is from the new Narvik pattern book called *Seduction*. The children's design is from the *Viking Book* — and both sell at £2 per copy. Available in wool shops or for details contact Jarol Ltd, White Rose Mills, Cape Street, Canal Road, Bradford BD1 4RN.

Seen at a recent trade exhibition — some highly original designs in high quality appliqué T-shirts in 100% cotton, and machine washable cotton and acrylic fleece. The firm known as the Onion Skins produces limited editions of up to 250 items in any one design and each garment is numbered and bears the company's distinctive label. Information from the Onion Skins, Shelton Lodge, Nr Newark, Notts NG23 5JJ. Tel: (0949) 50335.

## NOTE TO ALL KNITTING CLUBS!

*Because we are into the busy knitting season, club organisers have asked us to extend the date of our Club of the Year competition. We have now agreed a final date for entry - June 30th 1992. But we don't want you to wait: please send us a letter telling us what your club has achieved in the past year. Large or small, every club has an equal chance of winning our prestigious silver cup presented by our publisher, Litharne. Send your letter to 'Club of the Year', A & J Publicity, 15 Alders Road, Edgware, Middx HA8 9QG.*

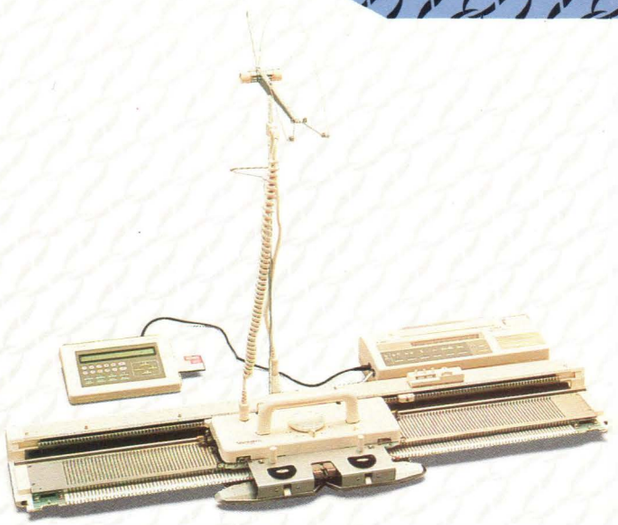


The King Cole 1992 shade card will be available in the near future — meanwhile, we illustrate one of their new designs, a handknit family 'set' in the latest Grecian Key design 'revamped' from its historic past. The leaflet design is No 2318. For information from this company, contact King Cole at Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX. Tel: (0274) 561331.

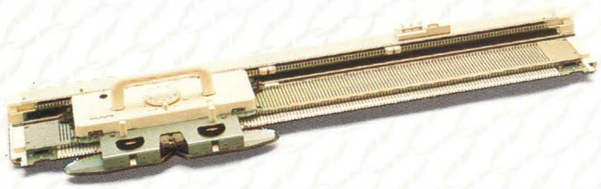
# A PEARL OF A SYSTEM FROM SILVER

*And our low prices add up to a golden opportunity to boost dramatically both the speed and variety of your knitting projects.*

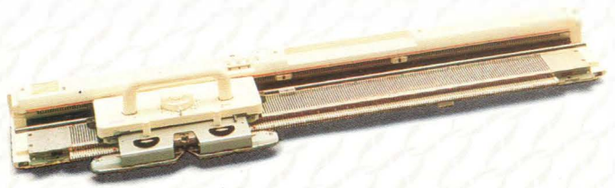
The Silver Modular Electronic Knitting System is based on four easy-to-change and whisper-quiet beds of the highest quality. So you'll be able to set just the right gauge and tension for any yarn - and each gives you a wide range of stitch options at the touch of a single lever. Attachments permit even greater stitch and pattern variety. And as the beds and attachments are each sold separately, you buy only as you need to.



**SK 890** *Chunky gauge*
*Knits Mohair, Aran, Chunky*



**SK 860** *Double Knitting gauge*
*Knits 4 ply, DK, Aran, Mohair*



**SK 840** *Standard gauge*
*Knits 2 ply, 3 ply, 4 ply*

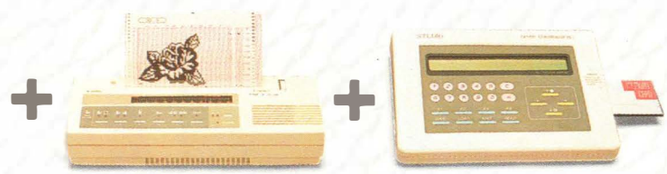
AVAILABLE JANUARY 1992

**SK 830** *Fine gauge*
*Knits 1 ply, 2 ply, 3 ply*

## *The Silver EC1 Pattern Controller gives you great flexibility.*

Just one is needed for all four beds. Use any of the 50 pre-printed designs - or draw your own on easy-to-use pattern cards. Cards and books from previous models are also compatible. Additionally, you can vary your patterns at the touch of a button: from doubling the height to changing single bed patterns into Double Jacquard designs and more.
And the second Stitch Width Indicator lets you select any part of a pattern to create extra designs - with no programming required.

Silver EC1 *Pattern Controller*



Silver PE1 *Design Controller*

## *The Silver PE1 Design Controller means big is beautiful.*

No longer will it be a problem to expand your designs: add this option to your system and you can increase your patterns from 60 stitches to the full width of the bed, control complicated 3 colour slip patterns with ease, and create non-repeating patterns of up to 220,000 stitches. When you've finished, you can store your patterns on the memory card - and you can also choose a pattern from one of the optional pre-programmed memory card sets.

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# Garter stitches

**Garter stitch is becoming increasingly popular. In her article, MONICA BYWATERS clearly describes the stitch and how to get good results on your Singer Electronic Machines.**

When we wish to knit stocking stitch on a knitting machine we use a process of taking the carriage from right to left and left to right each row. As a consequence of these movements, each row that you knit is KNIT row. This is unlike hand knitting where you have to knit a KNIT row and then a PURL row to create stocking stitch. For this reason it is not possible to knit a garter stitch using just one bed of needles and with the ordinary carriage unless stitches are manually latched the opposite way. To knit a true garter stitch a ribber is required so that stitches may be transferred from one bed to the other to knit rows which are opposite to each other. These movements may be done by hand but this is very tedious and is much better using a garter carriage. The Singer garter carriage will fit any of the Singer electronic machines and comes with a set of patterns for both lace and garter stitches.

There are two buttons at the bottom of the carriage marked A and B. These determine whether every alternate stitch or every stitch is to be transferred. When button A is pointing towards the '0' the button is in non working position but when pointing towards lili the button is in working position and every alternate stitch will be transferred starting with the SECOND stitch. When button B is pointing towards the '0' the button is in non working position but when pointing towards the '■' every stitch will be transferred. Before attempting to use the garter carriage it is important that you oil the needles and check for any bent needles or latches. If stitches are caught on bent latches then they will not transfer satisfactorily and the pattern will be spoilt. The pitch lever must always be set on a quarter pitch and the bed space on 5. The other important detail is that the garter stitches must be knitted two whole numbers higher on the tension dial than normal. That is, if knitting 4 ply then use tension 8 instead of tension 6 and the tension on both beds is the same.

## GARTER STITCH

Cast on in the normal way with stitches on the top bed only and knit a few rows finishing with the carriage at the left.

Depress both circular buttons. Set the lever to quarter pitch and bed space to 5, bring forward to working position the same number of empty needles on the bottom bed as the top bed.

To make sure that the last needles will be transferred also bring forward two empty needles at the right hand side of the top bed and the left hand side of the bottom bed.

Knit one row from left to right, place garter carriage at left side of the bed with button A set to lili and button B to ■, push the carriage across from left to right taking care not to pull it as this will result in jamming and bent needles.

Knit one row from right to left.

Place garter carriage at the right side of the bed with the arrow on the back bed pointing to the left, push across.

The sequence is repeated, that is knit one row and then transfer the stitches. This process will result in a lovely even garter stitch which can be used all over a garment or as a feature.

## GARTER STITCH PATTERNS

There are a number of patterns included with the garter carriage for both the Freestyle 1 (2310) and the 600 (611) and instructions are included for knitting these patterns. Owners of the 9000 machine will find that they are already included with their machine but owners of the 624 will have to programme in the patterns. To knit these patterns the instructions must be followed carefully, the first time I tried the garter carriage I could not get the machine to knit the patterns until I talked to my husband about it and he read the instructions again. I had not read them properly and as a result could not make it work! When knitting all of these garter patterns you must use the row advance manually, that is stop the pattern moving and only move it up one row at a time when you are ready to knit the next sequence. You must always set the cursor at the first needle to the left of centre and it is also very important to use the needle arrangement exactly as shown as shown in the diagram as the correct needles on the top bed will not be knitted otherwise. Some patterns include an extra needle at the end and ths is important as when transferring every alternate needle the carriage always selects the second needle to transfer. If you bring forward an extra needle then the first needle with a stitch on it will be transferred and not the second stitch. All of the patterns are used with the lever on a quarter pitch and I find that the garter carriage works best with space selector 5, once again as for garter stitch the tension used must be two whole numbers higher than that used for stocking stitch. Pattern number Z8 is a stitch where there are alternate blocks of garter stitch with stocking stitch and I will show you the sequence for knitting this pattern.

Cast on, knit a few rows set the lever to quarter pitch and racking lever to one and a half then transfer the stitches by hand from the centre outwards following the diagram shown in the manual supplied with the garter carriage.

Put in the pattern for whichever machine you own and then set the cursor one needle to the left of centre.

Set your machine to stop the pattern moving and use the garter carriage to transfer the stitches on the top bed on to the needles in working on the bottom bed.

After the transfer the stitches which remain on the needles on the top bed are only held at the end of the needles and if you knit across now the stitches will drop. Push all needles with stitches left on them on the top bed to working position 2.

Knit 6 rows with the top bed set to slip and the bottom bed set to knit.

Use the garter carriage from left to right to transfer all needles from the bottom to the top bed.

Move the racking lever to seven and a half and move the pattern down one row manually. Use garter carriage from left to right to transfer stitches to the bottom bed, push all needles with stitches on them on the top bed into working position 2 and knit six rows.

Transfer all stitches from the bottom to top bed by using the garter carriage from left to right.

This has completed two rows of blocks of garter stitch, continue to repeat the sequence until the required length is knitted.

You may find it easier to write out the sequence of each pattern and then you do not forget where you are. Always remember to only move the pattern card one row after each set of 6 rows and do not forget about moving the stitches to working position 3 after a transfer!

Each garter pattern has a sequence similar to this one but do follow the instructions provided with each one carefully.

You can of course use the garter carriage without the use of the pattern cards to create your own designs by transferring stitches from bed to bed.

# DesignaKnit

**This month ANGELA GORDON takes an in-depth review of the standard shaping facility**

Last month's overview of DesignaKnit told you briefly what the program can do. This time I will take you through the details of using the GARMENT facility (STANDARD SHAPING in Version 4), including specific hints and tips which I think may be helpful to users of Version 3 and the new Version 4.

When working with DesignaKnit or any new computer program, it is always a good idea to have the instruction manual open at the appropriate page for every stage. Read through the instructions and then proceed with each task. This way you will soon learn to use your program without spending ages correcting silly mistakes which could have been avoided.

DesignaKnit lets you enter measurements in inches or centimetres, just turn to the appropriate page of your manual and use the SETUP facility (part of the ADJUST option in Version 4) to change the units of measurement. If you use several different knitting machines, use this part of the program regularly to configure it for the machine you are designing for at any particular time.

Please note that Version 3 users can only enter full centimetres (it is not possible to enter 2.5 or 1.8 but only 1 or 2) but can use parts of an inch. Version 4 now allows centimetre decimals (so you can now work to millimetre accuracy!).

## Starting a new Garment Shaping File

In Version 3 this was an integral part of the 'JOB' File, which also included the relevant Woolbox files (these are now stored with Colour Patterns in Version 4) as well as the Garment Shaping details.

The Garment Shaping File TITLE is the name given to each and every garment design which you create in the program. Using meaningful File Titles (such as SMITH01, GORDON97, etc) helps you to locate the file should you wish to make changes at a later date.

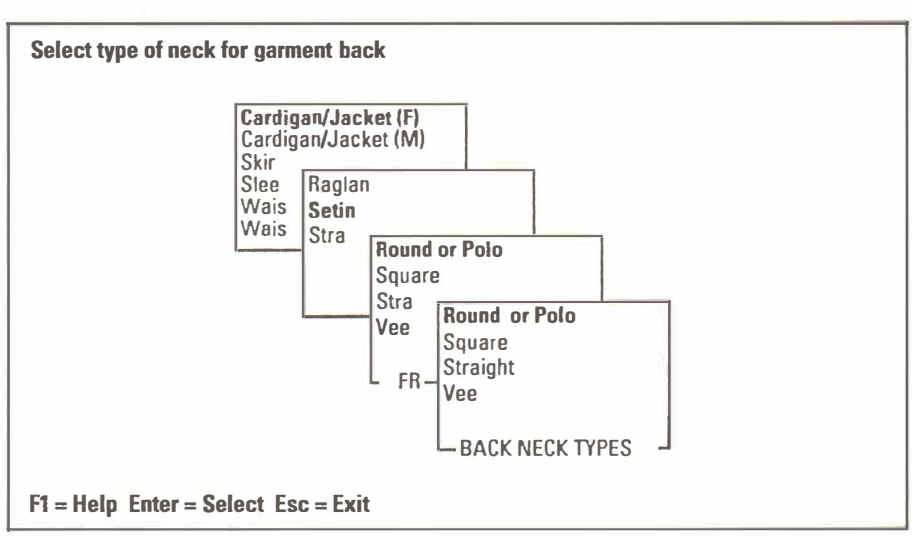
It is a good idea to keep a written list of your File Titles so that you can easily return to them at will (perhaps in your customer records). This program actually has a very simple way of looking up the titles for you, provided that you can remember the first letter. Just type in the first letter at the prompt, press the Enter key and a list of Titles beginning with that letter will appear.

In Version 4 you can press Enter on a blank File Title (press the space bar to remove default name) and the pop-up screen will list all the Files in alphatical order. Select the correct one with the light bar.

## Selecting the style of the garment you are designing

With DesignaKnit you will be asked to select the style of your garment from cascading windows. Cascading windows are simply a small 'window' which appears on the screen and when you have made a selection from the first, another will appear until you have selected from each one in turn.

For example, you are presented with a small window showing a choice of Cardigan/Jacket, Sweater, Sleeveless Top, Skirt, etc. Should you select Sweater, you will then be presented with the next small window (directly beneath and slightly to the right — hence the term 'cascading') which will show a choice of sleeve types, followed by another showing neckline styles.




*Screen dump of Cascading Windows*

If you should change your mind part way through, you can go back up the windows by pressing the 'Esc' key.

I would recommend that you make your selection by using the first letter of its title ('S' for Sweater). This is a very quick way of moving through the program, because you will soon become familiar with the names of the option you wish to use and will find yourself typing the first letter instantly.

Please note that before going into the STANDARD SHAPING, Version 4 owners should first enter their tension details and any notes required in the TENSIONS menu. Version 3 users enter their tensions on the Styling screen.

A rather important point to mention here is that in Version 3, when entering the stitch and row tension you are asked to enter the stocking stitch tensions followed by the rib tensions. Should you be knitting a garment in Fair Isle or any other stitch pattern, then the tension entered here MUST be taken from a swatch knitted in that same stitch pattern and NOT in stocking stitch! I raised this point with Soft Byte Ltd and Version 4 has now been changed to request the 'main fabric tension'.

## Entering your customers' measurements

DesignaKnit allows you to customise the garment style you have chosen in two ways, firstly according to your customer measurements and then with a scale drawing on screen.

Therefore, at this point it is necessary to know the measurements of the person for whom you are designing the garment.

As you enter each measurement a pop-up window will appear on the screen suggesting the amount of ease to be added. These windows are particularly helpful if you are new to designing personalised patterns. To get

**GARMENT SIZE**

| | ACTUAL BODY MEASUREMENT | ADD EASE | DIMENSION AFFECTED | DIMENSION IN CM |
|---|---|---|---|---|
| CHEST | 97.0 | 16.0 | Armpit to Ampit | 56.5 |
| WAIST OR HIP | 97.0 | 16.0 | row 1 S/S | 56.5 |
| NAPE TO HIP | 67.0 | 0.0 | length | 67.0 |
| NAPE TO WRIST | 73.0 | 0.0 | | |
| UPPER ARM | 40.0 | 8.5 | | |
| WRIST | 25.0 | 0.0 | | |

Tight = 1
Medium = 2
Loose = 4
GUIDE

**F1 = Help Arrows = Move Esc = Exit**

*Screen dump of measurements and suggested ease window*

a feel for the average amount of ease currently in use read some pattern measurements in magazines. Choose a style that you like and compare the 'to fit' measurements with the 'actual' measurements.

It is also possible to use the measurements of a favourite sweater, standard measurements from a chart, or the blocking diagram of a magazine pattern — just Enter 0 (zero) ease.

The 'Nape to Waist/Hip' measurement would normally be the total length of your desired garment — it is rare to want a garment exactly on the waist or hip. Entering the total length that you require means that you do not need to allow any ease in the length. Ease would normally only be aded if you were adding blousing to a top which was pulled in at the waist/hip with ribbing etc.

The measurement table on the right hand side of this screen shows you the exact garment measurements, including ease, of each piece. For example, half of the total bust/chest measurement with ease, but the total garment length is shown.

Should you decide to change any measurement, on this or the next screen, it is not necessary to start again, just move the cursor (using the arrow keys) to the figure that you wish to change and type in the new figure.

If you have moved back up the screen to change a measurement and then wish to proceed to the next screen without pressing Enter on every other measurement again, simply press F10 (function key 10).

## Changing the design on the scale drawing

The next (STYLING) screen is the one which allows you to manipulate the shaping of your garment in many different ways. Shoulder slope, width of sleeve at cuff, straight section at underarm, neck width/depth are just some of the adjustable measurements.

A brief help line is given at the bottom of the screen for some of the measurements — read these carefully before entering the figures and also refer to your manual.

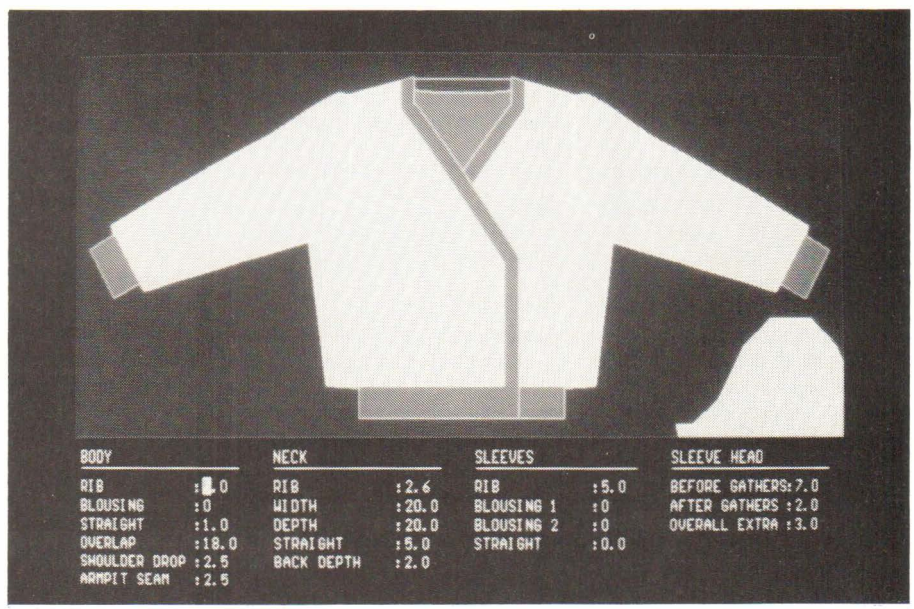



*Photo of Styling Screen*

Should you enter a figure which seems totally impractical at any point, the program will automatically enter the minimum or maximum figure allowable for that measurement. It is therefore advisable to check that the figure you enter is the one accepted by the program.

It is also important to note that in Version 3 adjustment to the shoulder slope is entered as the number of stitches to be cast off on EVERY row. Version 4 users enter the number of centimetres of drop.

The blousing figure entered is the number of stitches between each increase (for example one stitch in every five) not the total amount of blousing as a measurement.

When designing raglan patterns, pay particular attention to the fact that your neck depth will be affected by the amount included in the neck edge of the sleeve top. To work out the total neckline measurement you should also remember that the amount you have specified as straight at top of sleeve is doubled (half for front and half for back). Version 4 users are also shown the number of rows in the raglan slope on the body and sleeve. These may differ according to the other measurements that you have entered (the length will be the same even though the number of rows are not). If you need the rows identical for matching patterns (such as Fair Isle) you must adjust some other measurements as listed in your manual until they are exactly the same.

Set in sleeves can have any amount of fullness (gathering) added so you can vary your design from the tailored classic fit to a very full puff sleeve or even leg o'mutton. If you add more fullness at the top, the sleeve head will automatically be made taller to allow extra ease for the gathers.

The diagram on screen is drawn to scale, so you have a fairly accurate idea of what the finished garment will look like. If it looks totally stupid and illogical on the screen, it will also look that way knitted up!

When you have finished your designing session you will be asked whether to Save the pattern changes which you have just made. If you do not they will be lost! Should you be changing an already existing design, the computer will warn you that you are about to overwrite the first one. If you do not wish to lose the original design enter N and then Save the File with a different name.

That completes our garment shaping session. Next month we will explore the stitch pattern designing facility.

# Take one cockerel

**Profitable Punchcards is a new series of articles in which ANNE KENT shows you just how versatile one punchcard can be**

How many times do we punch a card to use for a particular garment and never think to use it again. If we do use it again, then probably in the same pattern as the first time. I'm sure most of us are guilty of that.

In this series of 'Profitable Punchcards', I am going to give you ideas for using one punchcard in several ways. I hope it will result in you digging out all those old punchcards as well as trying mine.

Perhaps it may spark off a competition at your knitting club — 'How many ways of using one punchcard?'.

Space in the magazine will only permit me to share a few ideas with you.

I am starting with a fairly difficult subject — a cockerel — difficult because it should really look like a cockerel... or should it?

**Swatch 1**
Cockerel in silhouette with small beads sewn on for eyes.

**Swatch 2**
Cockerel using colour changes — starting at row 1 every 4, 4, 2, 2, 4, 10, 8 rows. You may also like to sew sequins or small self-coloured beads on to his comb (the last 8 rows).

**Swatch 3**
Knit cockerel from row 1 changing colours every 4 rows (I have used three colours) with the last 2 rows of the cockerel knitted in the third colour, 2 rows of st st in background colour and then put card in upside down and K2 rows in third colour, then change colours in reverse order every 4 rows.

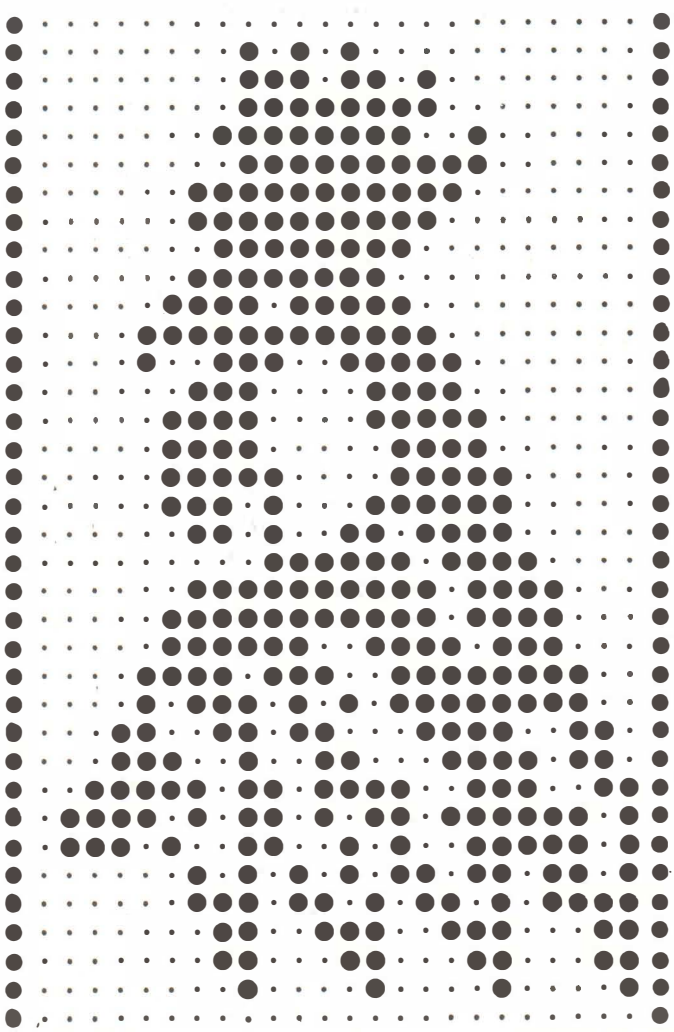
I think you will agree this does not look so much like a cockerel now. Turn the swatch on the side and you have a very different design. Use it for a sideways sweater.

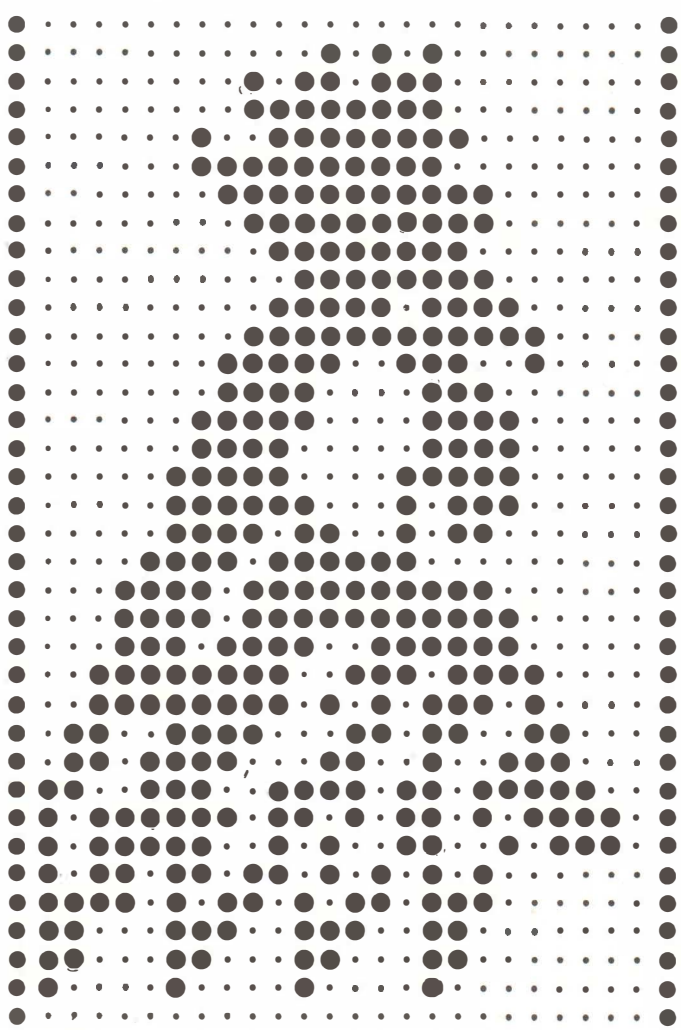
**Swatch 4**
Knit rows 1 to 16 in one colour and then put the card in upside down and knit from row 16 down to row 1.

This one has no resemblance at all to our cockerel. I feel a joke coming on... "when is a cockerel not a cockerel?" Answer... "when a machine knitter gets hold of it".

Happy experimenting,

Anne

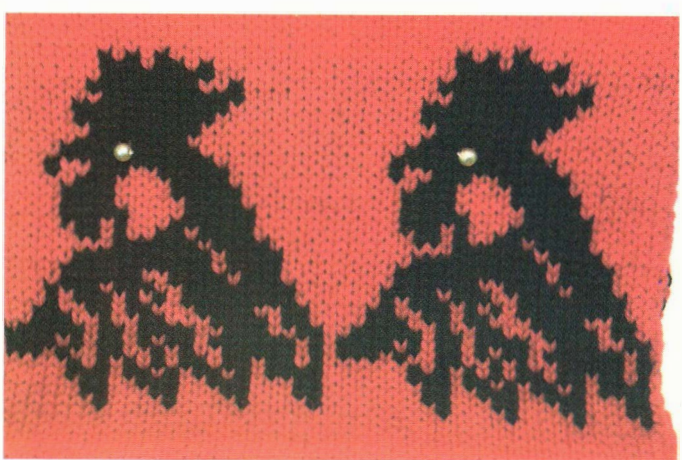




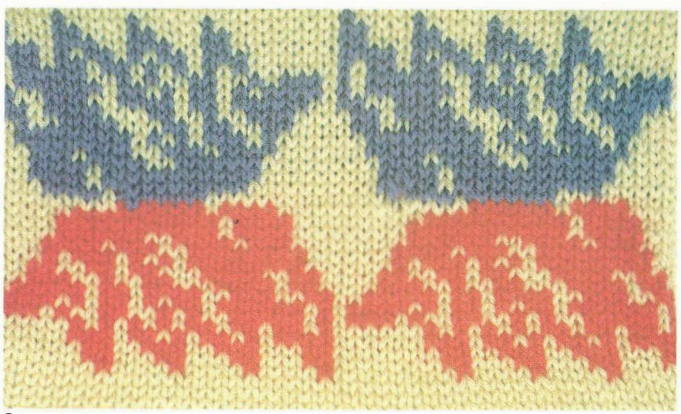
*We used Anne's Swatch 1 to knit this sweater from Marion Nelson's* ***The Complete Sweater Set*** *Pattern Cards*

**Swatch 2**

**Swatch 3**



**Swatch 1**



**Swatch 4**

# Knitting Club News

## LEVERSTOCK GREEN MACHINE KNITTING CLUB, HEMEL HEMPSTEAD

With effect from January, the club will meet on the first Monday in every month and will now meet in the Small Hall in the Leverstock Green Community Centre.

On Monday 27th April, Nina Miklin will be the guest speaker and this meeting will be in The New Church Hall of Our Lady Queen Of All Creation Church in Hemel Hempstead. Doors open 7.30pm tickets £2.50. Ring Jill Horwood on 0442 62539.

## LYDNEY KNITTING CLUB

A warm welcome is extended to all knitters in the area of the Lydney Knitting Club. The club meets from 7.30pm to 9.30pm on the third Wednesday each month except August. The meeting place is the Community Centre, Naas Lane, Lydney, Glos GL15 4AQ.

## CIRENCESTER MACHINE KNITTING CLUB

This club meets on the second Tuesday of every month from 7.30pm to 9.30pm at The Pop In, Akeman Court, Westway, Cirencester. For more details contact Margaret Dally, Manor Court, Eastleach Turville, Cirencester, Glos GL7 3NQ. Telephone: 036 785 447.

## NEWTOWN POWYS

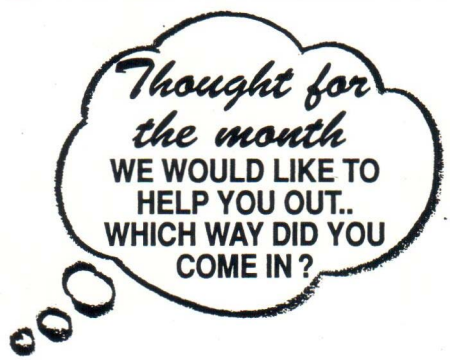
Barbara Clooney reminds knitters in the Newtown area that the knitting club meets on the second Tuesday of each month, everyone is welcome. Phone Barbara on 0686 624677.

## ED'S NOTE TO ALL CLUB LEADERS

We are always pleased to hear your club news and where possible we will include it on our pages. However, space is limited and where we are unable to publish club details we will always keep them in file and pass them on whenever we get enquiries for your area.

## A REMINDER

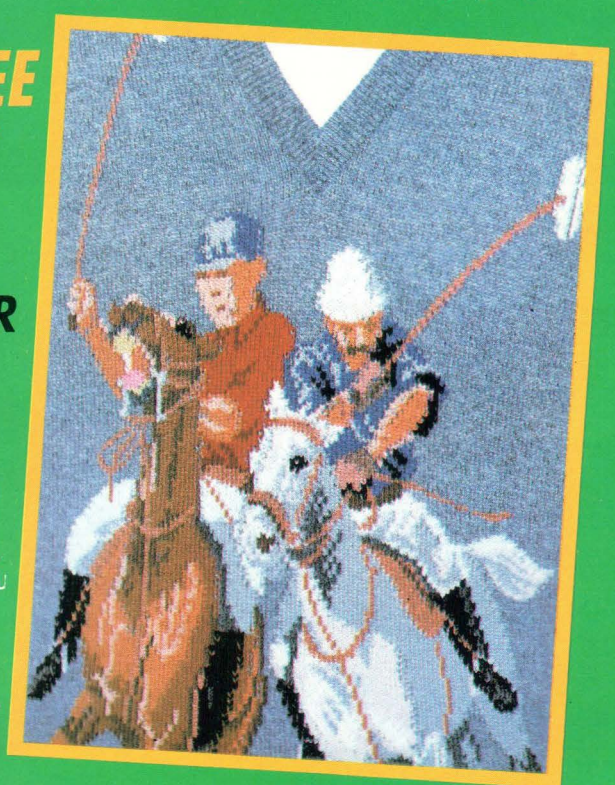
If you have not yet entered our Club Of The Year competition there is still time. All you have to do is write and tell us about your club activities and any achievements you are proud of... pause from the knitting and drop us a line.




# Design a sports sweater

## AND WIN A YEAR'S FREE SUBSCRIPTION TO PMK PLUS A FREE BINDER

## IN ANOTHER OF OUR POPULAR MINI COMPETITIONS....



Sweaters with a sporting motif – golf, riding or what you will, are big fashion news. We have illustrated a luxurious motif sweater in cashmere, with a polo design from the exclusive collection of Ballantyne for spring/summer 1992. Their sweaters are sold in top shops throughout the UK.

With the Olympic games on the horizon, we are inviting you to design a sweater with a sports theme – and you can interpret this as widely as you wish.

Just draw or sketch your design or send a photograph to 'Sports Design', Profitable Machine Knitting, 144, Frant Road, Thornton Heath, Surrey CR4 7JU to arrive not later than January 31st 1992.

# Reading matters

Four pattern books this time to fill in your leisure time.

First, a book on appliqué by Meg Tillotson. This is one of the few books I have seen on the subject, which is becoming very popular. This is a very well put together book giving details of how tasteful appliqué can be made. You are given details of what materials are best applied to this art and the miscellaneous materials you need to give the design that final touch. There are six actual patterns but a lot of detail and information. A handy pattern book and if you want to venture into exclusive designs with appliqué, write to Meg Tillotson at 6 Court Close, Horfield, Bristol BS7 OXH.

There are two new Collections from *MKN*, the *Chunky Collection* and the *Spinners Collection* which features Bramwell Yarns. The *Chunky Collection* is Issue No. 12 and is priced at £3.95. It contains 20 patterns from luxurious mohair to elegant Fair Isle in jumpers, jackets and coats. Very fashionable wear and popular with everyone. This is where knitters with chunky machines can sweep the market. A most accept-able collection. The *Spinners Collection* is also a very good one and contains 20 patterns. There are a number of patterns for Passap/Pfaff machines, particularly the E6000. Bramwell yarns are good and accessible to most people and all the garments are knitted in the vast range of yarn bearing the Bramwell name. I particularly liked the Norwegian jacket in black, red and white Roselan DK yarn. This Collection is Issue No. 8 and again the price is £3.95. Both these collections are available from good machine knitting stockists, your newsagent or direct from the publisher Litharne Ltd (the address is on page 3). You can usually find them in W.H. Smith.

The last pattern book is an *Easy Guide to Fair Isle Techniques for the Passap/Pfaff E6000.* As an imminent owner of an E6000, I was most interested in this book and I liked the format. The panic which might greet you when you first see an instruction manual, is to some extent eleviated by the step-by-step, hand-in-hand journey through the various steps. There are several patterns, all with explanatory details of the yarns you can use which are best suited to the technique; the sort of tensions you might expect to find from your tension square; suggested stitch sizes; ease of use etc. I also liked the notes referring to the possibility of similar use on Duo 80 machines of the designs and their numbers in Duomatic/Deco books. The explanatory notes are good and should help a lot of E6000 knitters, be they beginners or more proficient people. For details of this book please write to Peter Spurgeon, Spurgeons, Picket Piece, Andover, Hants SP11 6LY. The price is £4.95 plus 95p postage and packing. This is all for now, happy reading.

**Andy L.**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# Passap for Japanese machines

**This month DORIS COUTTS presents her first lesson on translating Passap patterns for Japanese machines**

On the 'grass is greener' principle, it always seems to be the pattern for a different machine than yours that attracts you — with me, at present, it's garter carriage patterns, but it used to be Passap patterns! At one time I had a pink Passap, then there was a gap until I managed to get a Duomatic, and I spent quite a while in the interim period 'translating' Passap patterns to use on my Japanese machine. It seems that I'm not the only one who wants to do this, where possible, so let's see just how far we can go.

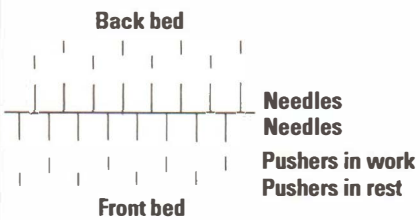
Passap stitch pattern instructions look very different from Japanese, so we need to have a table of equivalents. The Passap cambox is called 'the lock', and these are some of the lock settings:

| | | |
|---|---|---|
| N | = | stocking stitch |
| AX | = | tuck |
| BX | = | slip |
| CX | = | knit one way, slip the other |
| EX | = | Fisherman's rib, knit one way, tuck the other |
| GX | = | 'free pass' — needles do not move |
| N/N | = | stocking stitch on both beds, i.e. ribbing in whatever the needle set up is |
| N/EX<br>EX/N | = | half Fisherman's rib or English rib |
| EX/EX= | | full Fisherman's rib |
| CX/CX= | | circular or tubular knitting |

It's important to realise that on the Passap, the rear and front beds are identical (each has an identical lock) and are both able to do selective patterning by means of pushers, which we'll come to in a minute. Apart from a few needle selections on the latest ribbers, Japanese machines only do selective patterning on the rear bed. When the punchcard system is used, called the Deco, this works on the front bed, so that to all intents and purposes, Passap front bed = Japanese rear bed, and Passap back bed is used frequently in the same manner as the Japanese ribber.

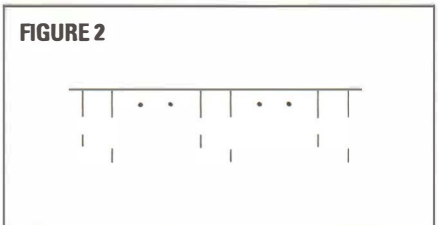
I referred to pushers above, and you'll need to know about these. There's one for each needle, below and in a separate section from the needle channels, and the lock acts on the pushers to make the needles knit normally or tuck, slip etc, depending on the lock setting. The pushers have three positions, one in the rail, completely out of work, then when taken out of the rail, they are put either into rest or working position. Diagrams of needles and pushers appear as follows:

**FIGURE 1**




Pushers which are not being used are left in the rail, i.e. where needles are out of work, are just not shown, thus:

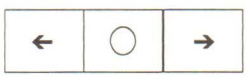
**FIGURE 2**



Needles which have pushers in working position will knit normally, no matter what the lock setting is; needles with pushers in rest will slip, tuck etc, according to the lock setting. The settings CX, EX, GX do not use pushers, though there are circular and Fisherman's rib settings which do use pushers for selective patterning in these settings, but that's a bit complicated to go into now (DX, FX, HX).

If, against Figure 2 we had the lock setting GX/AX (GX for the back bed, which has no needles in work, so just has a free ride all the time) one needle in each pair would knit and the other would tuck (AX) continuously; no needle can stand more than a certain number of tuck loops, so it would be necessary to switch to GX/N after say six or eight rows maximum, to knit off all those loops; or, of course, we could reverse the position of the pushers; to do this by hand would be tedious in the extreme, so there is a handy device incorporated at the bottom of each lock, consisting of three push buttons.

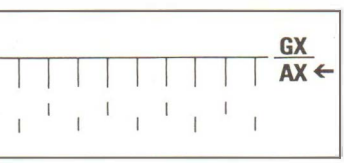
**FIGURE 3**




When the ← knob is pushed in, the position of the pushers is reversed between work and rest positions, when the lock is moved from right to left, the needles will knit/tuck according to the new position of the pushers, *on that row.* On the next row from left to right, the pushers won't change, so you have two rows tucking on the same needles. Similarly if you use the other arrow on its own, the pushers change when the lock moves from left to right. If both arrows are pushed in together, the position of the pushers changes on every row; pushing the centre button 'O', releases whatever arrows may have been pushed in, and no change of pushers will occur, until one or other of the arrows is pressed again.

If the needle setting shows no needles on the rear bed, with a pattern setting such as GX/AX or GX/BX, you will realise, of course, that this is single bed work, and whatever the needle set-up is on the Passap front bed, you will set up on the Japanese rear bed. A setting of GX/N would mean single bed stocking stitch of course, and the principle of reversing the Passap needle and pattern settings from front to back, and vice versa, holds good for all the patterns really.

As there's quite a lot to take in, we'll end this article with a simple pattern to look at.

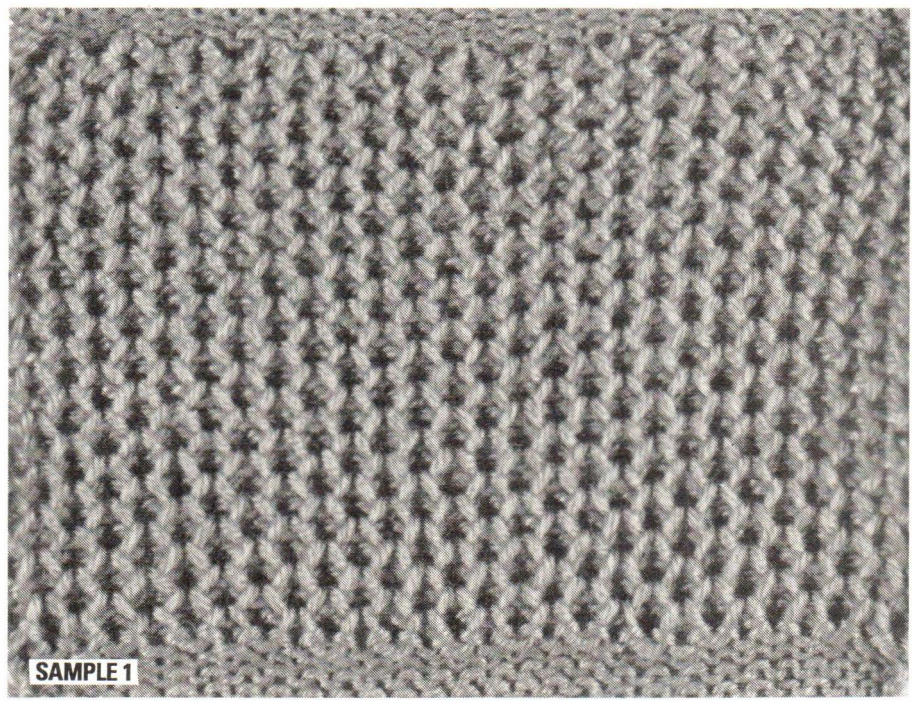



The rear bed is set to GX, no needles shown, so this is single bed work. The front bed (Passap) will therefore become the main bed (or rear bed) Japanese. All the needles are in work, and AX means it is a tuck stitch pattern. The pushers are set one in working position, one in rest position so the tucking takes place on alternate needles, and the arrow pointing left, means the pushers change places

every two rows. Now, think about your basic punchcards — alternate holes, every two rows. Some machines do have a card cut like this, but all Japanese machines have a Card 1, which is alternate stitches, alternate rows; use the elongation button, set the machine to tuck (in both directions, if your machine has a one direction only option), and you will then duplicate exactly the Passap pattern (see Sample 1).

This is just to explain to you how to go about working out the Passap diagrams. Next time I will go on to double bed patterns and those using racking, but if you are looking ahead and are puzzled by a reference to 'handle up' or 'handle down', this refers to full pitch and half pitch positions of the ribber, and you will see this easily from how the needles on each bed are set vis-a-vis each other.

Happy knitting!



SAMPLE 1

# Electronic 6000 and general help

**GRACE HAYWARD creates a programme for the Passap baby cardigan featured in our November issue and has advice for all Passap people**

Electronic 6000 knitters must be longing to knit Andy's baby cardigan featured in the November issue of *PMK*, so this month I thought it would be useful to help the new knitter to create a programme for this pattern. First of all you will need to prepare a card for the Reader as shown, i.e. Pattern 'A'.

Please read the electronic notes before attempting the pattern.

You will see from Diagram 1 of the pattern, that the pushers are arranged manually for the Duomatic machines from the centre to the right, and then to the left of the front bed. A group of four pushers are centred. In order to achieve this electronically, the card must be inked as shown. Only one repeat of the pattern is required, but because the machine always centres a repeat automatically, unless otherwise directed, it is necessary to centre the group of four needles within the one repeat.

**ELECTRONIC PROGRAMME**

| | | |
|---|---|---|
| Progr | | ENT |
| Erase | | ENT |
| Cast On | 2 | ENT |
| All St Patt | NO | |
| St Patt 'A' | Dot | ENT |
| READER | Row 1 | |
| Alter | NO | |
| Knit Tech | 139 | ENT |
| Enl/Position | NO | |
| Test | NO | |
| All St Pat | | ENT |
| Form | NO | |
| L. ND-90 | 25- | ENT |
| R. ND+90 | 25 | ENT |
| Start Cast On | | ENT |
| Start Pos | | ENT |
| Cast On | ABC | |
| Patt 'A' | | ENT |
| Follow screen | | |

**BACK**

Handle down. Orange or blue strippers. Set Ns from 25 to the left of centre on FB to N 25 to the right of centre, and corresponding Ns on BB. Follow pattern instructions to RC30.

Pattern 'A' RC000. SS 4¼, cont as patt.

**FRONTS**

**RIGHT FRONT**

Set Ns from 12 to the left of centre on FB, to N 12 to the right of centre, and corresponding Ns on BB. Follow patt to RC30. Pattern 'A' as given for back. The pusher arrangement will automatically give you a group of four knitting on both edges.

For the armhole, transfer 6 sts from FB to BB on the right edge. Shape front slope on the left edge.

**LEFT FRONT**

Work as given for right front, reversing shapings.

You will need to change the L.ND and R.ND in the programme from 25 to 12 for the fronts. To do this, make sure the lock is on the right, and the RC is on screen. Press ENT to bring the RC on screen. Press COD button on left to show first the L.ND and overwrite, then R.ND and overwrite, RC flashing, ENT. Now you will not hear the error buzz for not travelling far enough with the lock.

**SLEEVES**

You will need to change the L.ND and R.ND from 12 to 22 for the full width of the sleeves

The pattern is centred as given for the back, so you will still use Pattern 'A' in the programme.

Increase according to pattern. The pushers will automatically take their proper place in the pattern.

Set Ns from 22 to the right to 22 to the left of centre on FB.

**BAND**

Electronics are not required. Knit as pattern.

**HELP LINE**

New Passap people may like to hear about some of the problems and inquiries I have received via the telephone 'Help Line' this month. The advice I gave might serve to help you with similar experiences.

***PROBLEM:*** I tend to produce knitting with untidy edges. How can I solve this problem?

***ANSWER:*** There can be several reasons for untidy edges.

First of all, examine the edge needles. The latches must move freely and cover the hooks when closed. If the latch is stiff it will not open fully to lie in line with the shaft of the needle. This will cause some stitches not to knit off cleanly.

**VERY IMPORTANT**

To change a damaged needle, use a pair of pliers to cut off the head of the needle. Try to make sure that the hook doesn't drop into the machine. There are NO short cuts. If you don't take the hook off first, there is every chance it will catch the brake spring which is concealed from sight, and then a small job becomes a more major one because you will then need to change the spring.

Next, examine the strippers. As a new Passap knitter, it is quite easy to damage your strippers in the early days. The wheels may become rough and serrated, and this would allow the yarn to catch, causing dropped stitches or tight, distorted stitches, especially on the edges. The strippers can sometimes be rescued by filing the rough places, but usually if they are causing real problems there is nothing to be done but replace them with new ones.

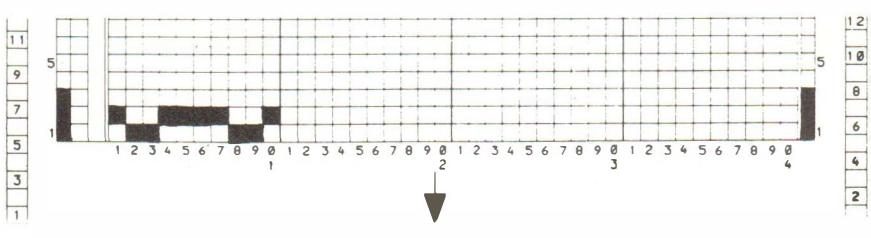
Examine the feeding eyelet — the tip of the bobbin may be damaged.

Next, examine the tension mast. As you knit, the yarn should rise ten to twelve inches. If the tension wire rises more than this, you are probably knitting with the yarn tension too loose. This can cause loops of yarn to form especially on the left edge, or you may even drop groups of stitches. Adjust the tension mast to tighten the yarn a little.

If the tension wire is consistently low as you knit, with limited movement up and down, the tension is probably too tight. In this instance, the stitches will be unable to form properly, and they may even drop off the needles.

Adjust the tension mast to loosen the yarn.

**PATTERN A**



Next, examine the jaw on the lock. It may not be opening easily as you approach the knitting edge, causing you to snatch as you come on to the knitting area. This will cause you to drop stitches.

Lightly oil the scissor-like action of the jaw with Passap Bellodor Oil only.

When all these points have been examined, try to establish a smooth, even knitting action. Just clear the edge stitch with the lock, and try not to lean on the front lock. Sit at the right height so that your arms are above the level of the machine, you can then swing from right to left, and left to right without snatching and leaning into the machine.

I am five foot three inches tall and I have always used a traditional kitchen stool. I feel most uncomfortable if at any time I have to sit on a chair of normal height.

**THE COLOUR CHANGER**

Sometimes when you travel into the colour changer to change yarns, things do not go quite to plan and you find yourself pushing an arm down manually, or actually putting the yarn eyelet into the jaw manually. I am sure we have all experienced these little blips occasionally and we learn to cope, but it is at times like these that the yarn can get caught round the stripper. The result is that the first half dozen stitches are dropped. If you continue knitting, unaware of the problem, it will only be when you go to admire your handiwork that you notice a slit in the fabric at the edge, as though someone has cut it with scissors.

If ever these circumstances arise, always release the stripper on the right, check the yarn and replace the stripper before continuing to knit. If the colour changer gets out of sequence, or two arms keep coming up together, cancel the colour changer by pressing the small metal flap that is underneath and level with the eyelets. You can then re-select the yarns and all should be well.

When a colour changer is not performing properly, it is often because the large nuts that attach the colour changer to the main machine, two on the back bed and two on the front bed, have worked loose and the colour changer is not level and firm. Each large serrated nut has a small slit to one side of the top, into which you can place a medium screwdriver. Finger tight is not good enough.

**NOTE**

**I shall be at 'Miles of Yarn', 1 Naseby Gardens, St Neots, Cambs, on Friday 24th and Saturday 25th January 1992, between 11am-3pm. If you live within travelling distance and would like to see the 6000 and Creation 6 in action, or you may have some queries, please call. Dianne and I would love to meet you. As the shop is off the main high-way please ring for directions. Tel: Huntingdon (0480) 73449.**

# Resolutions

**ANDY LEVICK gives some useful cleaning and maintenance advice for your machine**

A Happy New Year to you all. I have made one or two resolutions for 1992, not the least of which is to clean my machine on a more regular basis than I did in 1991. I have found that DIY shops are a good source of cleaning/maintenance materials and I find a two inch paint brush just the thing for sweeping aside the fluff and dust. Another asset is a mini dust buster which will suck up the fluff in a trice. Sheets of fine wet and dry sandpaper are good for honing down those snags in plastic strippers — particularly the orange ones. There is a screwdriver which has two heads, one a normal flat blade and the other a Philips-type head. I have had one of these since my husband decided that I had pinched his prize set of drivers once too often! And a pair of bull-nosed pliers for breaking off the heads of broken needles prior to removing them for replacement. We machine knitters really ought to have our own tool sets. You cannot get Passap/Pfaff oil from the DIY shops or surgical spirit, so next time you are shopping add these two items to your list and then put all your 'goodies' in a box — an old ice cream box will do.

How many times do you lower your front bed. I know a lot of people who are constantly doing so, I hardly ever do. When I came to fitting the Autocolor, this was the only thing that held me up. I could not drop the front bed. After a lot of hassle, I did get it to go down and it seemed to go up with no trouble. However, I was in the middle of knitting a Fisherman's rib sweater when I saw that one side of the sweater — the right hand side of the machine — had a bigger tension than the other. I could not for the life of me see what the trouble was and I did in fact try knitting the side twice more before I saw that one end of the needle bed was slightly lower than the other. It was not low enough to disengage the lock, but low enough to alter the tension and more than a mite. The trouble was that the front bed had NOT been returned to the closed position on one side. Immediately I locked it into place properly all was well, but on investigation, I found that the trouble was caused by the lack of lubrication (and it does not need much) of the release bar. So back to mainten-ance and cleaning. Had I practised what I so often preach to others, it would not have happened.

Thank you to all those who wrote and phoned about the baby jacket in November's issue. This pattern has now been up-sized to a 24"-26" and if we get some room in the magazine some day, perhaps we can publish it. Meantime, I have designed the baby trousers and they are being tested, for want of a better word — by the baby of a friend. If they pass muster, then that will be another pattern for the baby collection. There is another *MKN Spinners Collection* out now and this contains a pattern or two for the Duo 80. See the 'Latest Edition' page for more details.

Well, I hope that next month, we shall have some patterns for you and details of 'things to come'. I think that we are about due another Passap international magazine, another *Machine Knit America* will be out during December which gives some patterns for Passap/ Pfaff machines and also the *Duet Magazine*.

See you next time,

**Andy L.**

# About Labels?

by Andy Levick

You have probably seen the advertisements in the magazines and have decided that labels are not for you. How wrong can you be! I have been using labels for the garments I have knitted for many years, firstly because I think it adds a final touch and secondly (or perhaps this should be first) because I think my knitwear is good enough for people to know who knitted it, and thirdly because it is good publicity. Commercial knitters always have labels in their garments. We may not be commercial and we may only knit one or two garments for profit, but if your product is worth knitting, it is worth knitting properly and it follows therefore, that it is worthy of advertisement.

When I went away to school — many moons ago — all my clothes were labelled and in those days, J&J Cash were the people we turned to for good class name tags. This firm is still in operation, still producing a large range of sew-in labels, and you can have them with or without specified motifs. In addition, and with the commerical knitter in mind, Cash labels now come in larger quantities (1000 minimum). For the ordinary knitter who wants a few labels, Cash's can supply as small a number as 36 woven labels for £6.75, this price being based on one name and one design of label. Further details are available from J&J Cash Ltd (Designer Labels), Torrington Avenue, Coventry CV4 9UZ.

Most of the label firms I mention next, also supply a large range of goods but I am dealing only with fabric labels here. R&H King have operated for a number of years and produce a good range of labels with several typestyles. The range includes satin fabric labels, wash resistant labels, wash care labels, content labels and size labels. Labels come in white or beige with print in a choice of six colours. Pricewise, for example, for satin fabric labels 3" long by 1" deep £8.50 per 100 (minimum order 100). Details available from this firm at 19 Tyler's Acre Avenue, Edinburgh EH12 7JE with a large SAE.

Diverse Marketing of Westruther, Gordon, Berwickshire, Scotland TD3 6NE are another very competitive firm supplying printed fabric labels. Here you can have a choice of over 100 typefaces, 6 label sizes, 8 different materials and 11 ink colours. Illustrations and logos can also be incorporated for a little extra cost. For an example, a standard 3" by 1" label on white nylon would cost £15.85 per 100, £19.50 per 250 etc. They can also supply a large range of fabric labels from stock, i.e. size, fibre content and wash care, fibre content, country of origin, wash care etc. For details of their full range, write to Diverse Marketing sending a large SAE.

Jacqueline Crouch operates from 10 Hatch Way, Kirtlington, Oxford OX5 3JS and produces a very nice assortment of labels in a large range of typestyles. I liked the Irish soft double satin ribbon which is available in 15mm and 25mm widths in grey, white, ivory and cream. She can also supply size and content labels. The cost for a minimum of 50 labels on 15mm or 25mm double satin is £7.60 as an example. Send an SAE to Jacqueline at the above address for full details of her products.

Sillyearn Printers, I mention last but by no means least. This is a husband and wife concern operating from a truly rural part of Scotland, Sillyearn Croft, Grange, Keith AB5 3SU. Again they can supply fabric labels in a variety of sizes, typestyles and ink colours and they can also have a block made of your logo or signature or whatever for a very competitive price. Indeed I have had my own logo produced by Sillyearn and of course, a block can be used on all manner of other materials, very useful for business cards, invoices etc. They supply the usual run of sizes for fabric labels and one in addition that I have not seen too often. That is a long label which can be folded over and inserted in a garment. This has the logo and other details on the front and wash care details on the back — ideal for insertion in cut and sew necklines. Costwise very competitive — £8.00 per 100 for a label approximately 3" by 1" and £9.60 per 100 for the larger label. Blocks can be made at a cost of £8 up to 2" square. Send for details with a large SAE to Sillyearn Printers at the above address.

Delivery these days can vary (here on the Island I have come to the conclusion that post depends on the fitness of the seagull who has never heard of first class post!) but is normally 21-28 days, excepting Sillyearn who, despite the remoteness of their location, seem to be able to beat all records. I have had some labels back within four days of order but they say, if asked, 10-14 days.

Why not try your own labels. I hope I have given you food for thought. I will be back with my ear to the ground next month.


Winter
MADNESS SALE

| | | | |
|---|---|---|---|
| Brother KH 270 New Electronic Chunky | £? | Brother 260 Ribber | £? |
| Brother KH900 Electronic Knitting Machine | £? | Brother Electronic 950 I | £? |
| Brother KR 100 Super Drive | £? | Brother 395 convertible KX | £? |
| Brother 890 | £? | Toyota Colour Changer | £? |
| Brother 891 | £? | Brother PPD 110 | £? |
| Brother 710 | £? | Brother 940 | £? |
| Brother 710 Ribber | £? | Disc Drive | £? |
| Brother 836 | £? | Brother Printer | £? |
| Brother KR850 Ribber (fits all standard machines) | £? | Brother Overlocker 76DE | £? |
| Brother Garter Carriage KG88 M KII | £? | Brother Motor Drive and Stand | £? |
| Brother Garter Carriage KG89 Plus Magnets | £? | Calcuknit | £? |
| Brother Garter Carriage KG93 | £? | Bond Original | £69 |
| Brother 230 Chunky | £? | New Bond Classic | £? |
| Brother 230 Ribber | £? | New Bond Elite | £? |
| Brother 260 Chunky Picard | £? | Hague K. Machine I.K. 619 | £? |
| Knitmaster Zippy De Luxe Picard | £? | Hague Linker Hand | £? |
| Knitmaster 700 K | £? | Hague Linker Electric | £? |
| Knitmaster 700 KL | £? | Brother Electronic 940 | £? |
| Knitmaster SRP60 Ribber | £? | Toyota 901 | £? |
| Knitmaster 155 Chunky Picard | £? | Toyota Ribbers | £? |
| Knitmaster 155 Chunky Ribber | £? | Toyota 858 | £? |
| Knitmaster Zippy Plus | £? | Toyota 950 | £? |
| Knitmaster 151 | £? | Toyota Electric Linker | £? |
| Knitmaster 151 Ribber | £? | Motor Drive and Stand P90 | £? |
| Knitmaster 150 Ribber | £? | Electric Wool Winder | £? |
| Knitmaster Linker SC3 | £? | Power Knit Electric Linker | £? |
| Knitmaster New Knit Radar KR7 | £? | Elna Steam Press | £? |
| Knitmaster New Electric Linker DL 1000 | £? | Simpleframe | £? |
| Knitmaster New Electronic 580 K | £? | Keyto Cabinet and Bench | £? |
| Knitmaster Option 4 (Chunky) | £? | Overlockers – All makes | £? |
| Horn Cabinet + Bench K 4 | £? | Baby Lock Overlockers | £? |

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## COMPETITION RULES

The prize will be awarded to the first correct entry drawn after the closing date which concurs with the Judges' decision.

The competition is open to all readers resident in Great Britain and Northern Ireland except employees (and their families) of Litharne Ltd and Davmerry Ltd.

The prize must be accepted as offered. There will be no alternative cash or otherwise.

The decision of the Editor and Judges is final and no correspondence will be entered into.

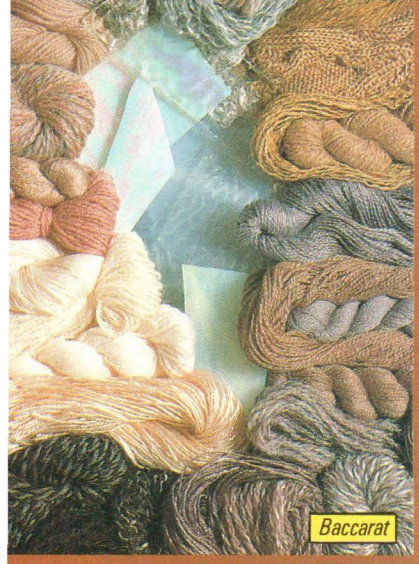
Entries arriving after the closing date or not complying with the rules will be disqualified.

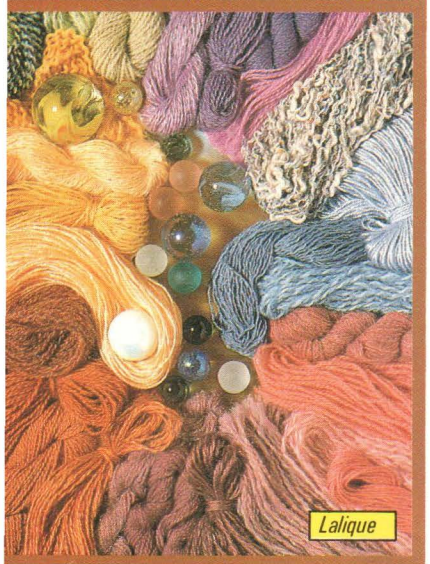
The prizewinner will be notified and the result published in a future issue of *Profitable Machine Knitting*.

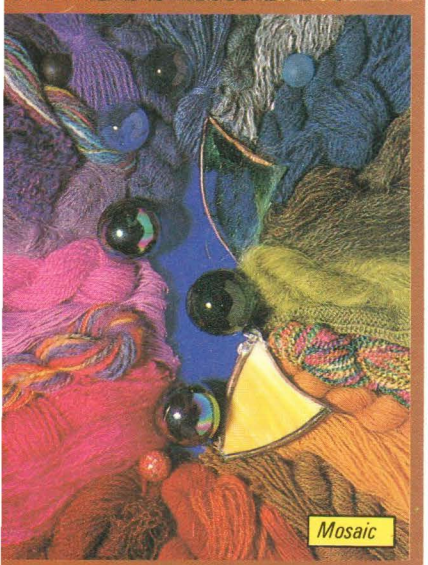
**If you are not the lucky prizewinner and would like information about the Propress range of steamers, you can contact Davmerry Ltd, Propress House, 33/35 Battersea Bridge Road, London SW11 3BA.**
**Telephone: 071-228 8467.**

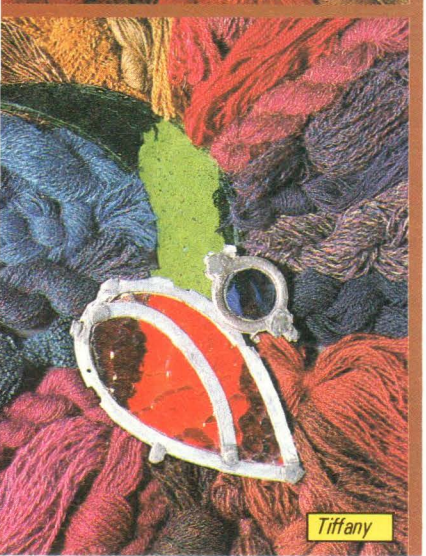
# Press Pass

by Jean Wiseman


Baccarat


Lalique


Mosaic


Tiffany

If you had the 'entree' to trade exhibitions and trade fairs usually reserved for press and buyers only, would you have the necessary energy and time to spare? Not to worry! We've done the foot slogging and now bring you the highlights of all the recent shows.

Logically, we start with the British Yarn Show and the stylish colours chosen for the new season autumn/winter 1992/93. The ornamental use of glass is the chosen theme, the elegance and sophistication associated with the work of the world's renowned master craftsmen coupled with the timeless qualities of mosaics and stained glass. **Baccarat** makes strong use of sheen and lustre. Satin looks, cotton blends, angora, cashmere and subtle marls are the suggested yarns. **Lalique** features frosted colours and pearly shades highly suitable for tone-on-tone colour blocking or layering as well as fully-fashioned garments. Yarns — soft handle lambswool, kid mohair and silk blends. **Mosaic** — space dyed yarns, dramatic colour; the theme is complemented by the use of bulky yarns, wool, mohair, 'bouclés, Lycra blends and other fancy yarns. **Tiffany** — muted yet warm tones reminiscent of lamplight suitable for a variety of uses. The complementary shades work well together for both Jacquard and more traditional patterns such as Fair Isle. **Verre colore** — rich opulent shades which give dramatic contrast with their velvety colours. Special effects can be achieved by layering with shades from the Baccarat range. Black is absent, being replaced by rich, deep browns. Chenilles, wools, viscose blends with sheen or high twist, fancy and bouclé effects are the recommended yarns.

From the firm of **Enichem** we show some of the style trends and colours — also for autumn/winter 1992/93.

Enichem colourways

Next, we visit **Fabrex** — the trade fabric show where strong colour continues — but used in unexpected ways in smaller quantities highlighting other groups. Browns mix with greys as the important underlying basis of the season. Watch for a more complex mixing of levels and less use of colour families. The groups are **Atmospheric** — neutrals with colour, a positive group combining warm with cool, light with shade. **Authentic** — nothing too dark, this group is the base for the season including the vital greys with browns. Cool pine green and oxblood are important. Charcoal mixes across the groups. **Melange** — luminous rich colour to be used as highlights and contrasts to the other groups. The hot red, pink and bright rust are important and tangerine is a new winter bright.

Moving backwards in time, the MAB (Men's and Boy's Wear Exhibition) concentrated on summer 1992. Formal wear in this show was given a lift only by combining with knitwear — a fashion robbed from another recessionary era, the '30s. Colour, styling and fabrics in the theme provided the perfect ingredients for classical dress — this, then highlighted by fine denier knits, roll necks or button-throughs to create an informal but stylish business look. Colours again based on brown and grey-based shades with milk chocolate, pale olive, taupe, buttermilk, lilac, tinted grey, light charcoal and silver brought to life with petrol, bottle green and rust.

Fabrex colourways

Atmospheric Authentic Melange

The continental collections provided the best of the European designers with knitwear well represented. One of the leading exponents of knitwear at this show was **Gardeur** — whose garments we have chosen to illustrate.

Perhaps the most exciting of the recent shows was the London Designer Show where our own top designers showed their very innovative creations. Heavy cotton handknits were much to the fore, many of them embroidered heavily with small round beads, or featuring large floral designs.

Photo courtesy of Gardeur

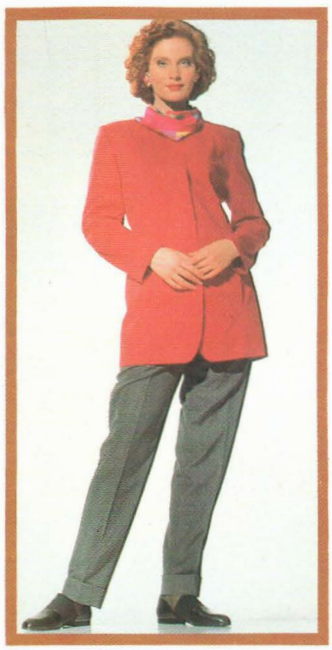


Photo courtesy of Gardeur

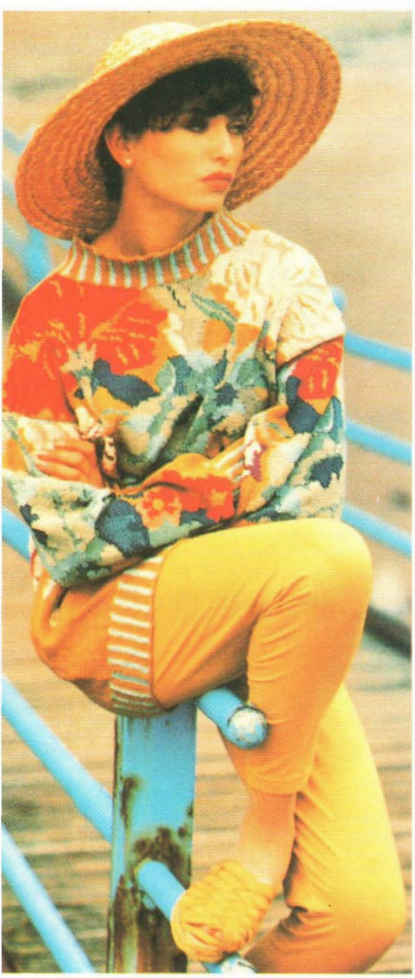


Photo courtesy of J & J Seaton

**Planet Earth** showed tops covered with large raffia flowers and cotton knits with bead fringed yokes or bead patterns, together with knitted shorts. Blanket stitching was used on other knits to give the effect of seamed sections. Handknit tops from this house *wholesale* at around £200 — nearly double or more in the shops.

**Edina Ronay** — a famous name in knitwear design offered long cotton tunics, pearl studded all-over; cream cotton knits with large flower patterns, and a navy long-line cotton sweater with a running deer motif in cream.

**Artwork** again produced heavy cotton knits with thick cables in two different shades of denim blue — dark and light indigo. A new introduction — knitted smocks embroidered with small beads spelling out the names of counties such as Kent. Beaded cotton children's wear is a new feature for this house as is a 'rag sweater' — a long openwork tunic in ecru and white featuring four different cottons. Lastly, but by no means least, **J & J Seaton** again offer their fabulous flower knitwear in pastels and brights on a black background, rococo flowers and sea shell designs with striped rib collars. We have illustrated just one design 'Chinese Flowers'.

So much then for our whirlwind visit to the shows which hopefully will have given you some ideas about the colours, yarns and styles which we shall be wearing during the coming year.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# News from around the country

## WHAT A WONDERFUL WIN...

The lucky winner of our Silver Reed competition is Mrs S Stanmore from Fareham in Hants. Mrs Stanmore wins a Silver Reed SK890. Our thanks to Silver Reed for the lovely prize and to all our readers who entered... keep trying.

## WHICH SEWING MACHINE ?

A 'WHICH' report on sewing machines awarded The Toyota 9960 (9060) the "best buy" and the Toyota 490 was awarded the "good value" label. 1991 has been a good year for Toyota with the opening of their new office and warehouse premises in Dartford and the new Toyota Sewing/ Knitting centre in Bexley Heath, Kent.

## KING COLE... PREVIEW FOR SPRING

King Cole are planning to launch a brand new machine knitting yarn for spring/summer 1992. The yarn will be called 'Smarty' following on from the success of this quality in the hand knitting market. It is 100% acrylic and will be available in 4 ply weight on 400g cones. The yarn will be available in five attractive spot dyed shades on a white base. We are sure that it is going to be very popular with machine knitters and we hope to introduce it to you through the pages of *PMK*.

For further details contact King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 0274 561331.

## NEWS FROM BALLANTRAE

Bill McKinley, ex Nethy Products has joined Brian and Olive Smith at Ballantrae Yarns. Many of the yarns previously sold by Nethy are now being promoted by Ballantrae. A new range of 1992 season's colours are available in repeatable mail order yarns. These include Rennies 4ply Lambswool and Shetland. 3/14s cotton and the exclusive and popular Lambswool/Angora. Three new designs by Jill Hargan supplement the already popular Glen Sannox, Zig Zag and Glen Cloy patterns. Send £2 (fully refundable against first order) for mail order colour charts and range of pattern offers to Ballantrae Yarns, Mail Order Dept, 55-57 Templemill, Troon, Ayrshire KA10 6BQ.

## NOTE RE RENNIE LAMBSWOOL

J.C. Rennie are no longer distributing Lambswool from their factory but are using Ballantrae as their domestic Lambswool distributor.

## NEW YARNS FROM BRAMWELL

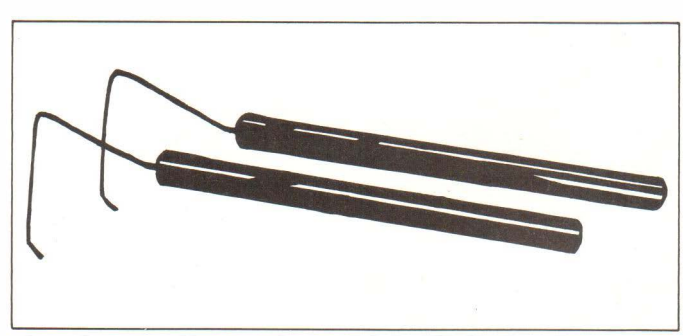
Produced in preparation for the 1992 Expo in Georgia, USA, the new 4 ply 100% mercerised cotton is called Savannah and is available in 30 delightful shades. Cones are 500g retailing at about £8.95. Bramwell have also introduced seven new colours to their metallic yarn range. This fine thread can be knitted with any other yarn without changing the tension and it gives a most attractive and dramatic glitter effect (very profitable). The new colours are red, fuchsia, royal blue, peacock, emerald and black.

## COMPUTERISED DESIGN...

Is a course for anyone who has a computer and is thinking about buying a design package or, at the same time, it is suited to anyone who has never used a computer before. Phone Angela on Wareham 0929 551073 for further details.

## WINNER OF THE TOY COMPETITION

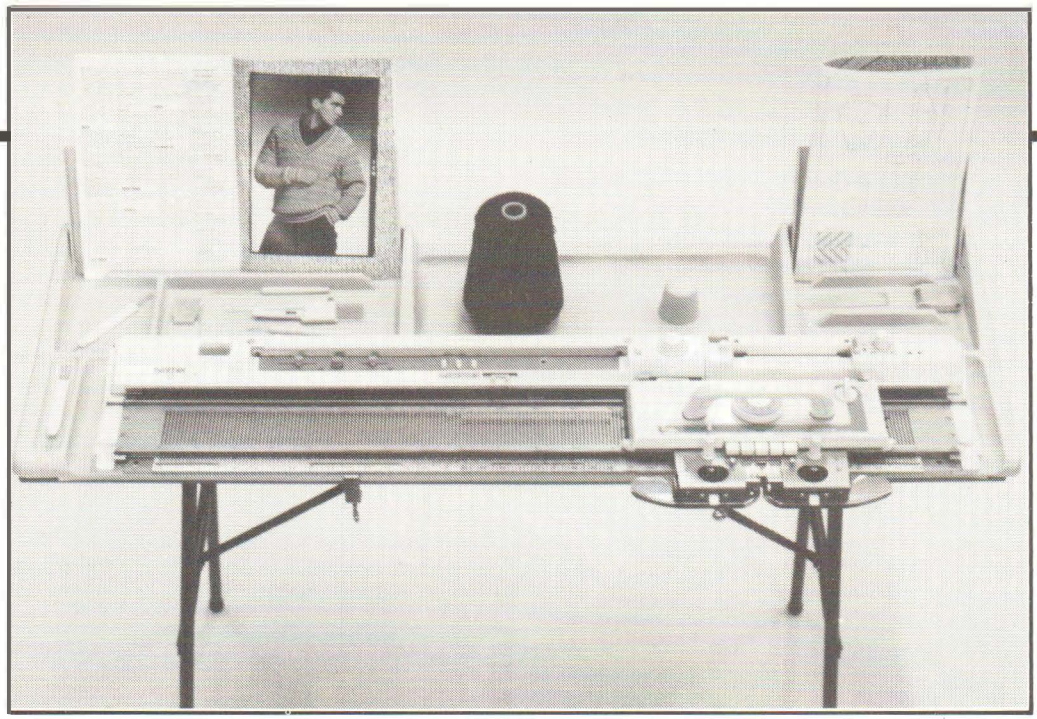
The winner of our toy competition in the August issue of *PMK* is Marjorie Harris from Twyford, Berkshire. Marjorie's winning toy is the lovely Panda pictured here. Marjorie receives a year's subscribtion to *PMK* and a binder. Our thanks to all who entered the competition, the standard of entry was very high and as always, it was a difficult choice to make.



*The 'All-in-one Wire Loop Hangar' from PDB Engineering*

## NEW FROM PDB ENGINEERING

Always with the knitters in mind, PDB have produced, courtesy of Mrs Greta Thompson, the 'All In One Wire Loop Hanger'. This simple, but most useful gadget, replaces the side hangers and weights used with ribbers. Specially helpful to anyone with limited movement but a useful accessory for any busy knitter. The retail price is just £4.70p (incl of VAT) plus £1.35 p&p. Available from PDB Engineering Ltd, 51/53 Robert Street, Northampton. Tel: 0604 35937.



*New from Hague Linking Machines... the Machine Knitters Tidy Tray*

## MACHINE KNITTING BEGINNERS CLASS

Starting on January 14th at the Huntingdonshire College, time 9.15am to 11.15am — tutor is Daphne Pickard. The course is for beginners who wish to learn to use a single bed Japanese machine. Ring Daphne on 04873 371 for further details, or ring the Community Education Office on 0480 457939.

## CITY AND GUILDS COURSES IN WEYMOUTH

Starting 13th January and 20th January at Weymouth College, 9.30am to 3pm every alternate Monday. The course is Machine Knitting and Preparing Working Designs. Both courses are tutored by Loraine McClean and Angela Gordon. Further details are available from Angela on Wareham 0929 551073.

## TEXTILE TRAINING CENTRE MACHINE KNITTING WORKSHOPS

Based in Gateshead, Tyne and Wear, the centre offers machine knitting workshops for beginners right through to the advanced knitter. For course information and brochures please contact Mrs Wendy English at The Textile Training Centre, Duncan Street, Gateshead, Tyne and Wear NE8 3PQ. Tel: 091-478 6325.

## THE MACHINE KNITTERS TIDY TRAY

The latest product from Hague Linking Machines is the "Tidy Tray" designed to fit between the knitting machine and the table. It is suitable for all makes of standard gauge machines. The Tidy Tray has two hinged book rests. two cone holders and several partitions specially designed to house your tools and other 'bits and bobs'. The recommended retail price is £29.95 including VAT and the Tidy Tray is available from all leading knitting machine shops and the manufacturers. B. Hague & Co Ltd, Mile End Road, Colwick, Nottingham NG4 2DW.

## WHILST IN THE BORDERS

A visit to the Gardiner Of Selkirk Mill Shop in Selkirk will be well worth while. The shop is open 9am-5pm Monday to Saturday and is situated on the A707/A708 about a quarter of a mile south west of its junction with the A7 at the northern end of the town. This is a genuine mill shop stocking Shetland hand or machine knitting wool, Aran wool and fabrics in co-ordinating shades... plus many more products, the majority of which have been made in their own factory adjacent to the shop.

## KNITTING, FASHION AND NEEDLECRAFT EXHIBITION

At Cheltenham Town Hall on Friday 24th and Saturday 25th January 1992. Opening times are 10am to 5.30pm. Tickets are £2. For further information contact Paul Bowle at Premier Exhibitions, Premier House, 49 Rodney Road, Cheltenham, GL50 1 HX. Tel: 0242 516738.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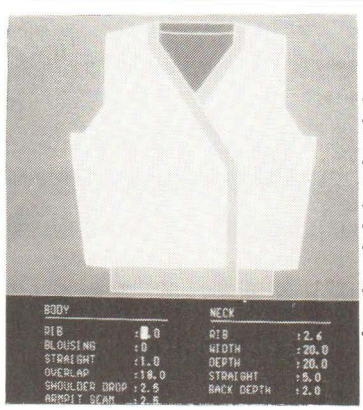


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# Yarns by mail order

**Some of us use mail order from choice, others are obliged to use this service because of the area or circumstances in which they live. In his article, ALISTAIR McDONALD has discovered some useful facts for us**

There are many valid reasons for knitters to obtain their yarn requirements by mail order: ease of ordering (as the slogan has it — from the comfort of your own home!), wide choice of yarns, the chance to use exotic yarns, or just to get something you can't obtain locally as some areas are ill served by local shops. If you live in a remote area you may have no other option. Many of the mail order suppliers attend the bigger exhibitions and knitters have the opportunity occasionally to meet their suppliers face to face. There would appear to be some equally valid reason to purchase only from shops or mills direct — price, the chance to see what you are buying, the possibility of obtaining bargains and discontinued lots and the cementing of the personal rapport which is often built up between buyer and seller in craft industries. After holidays, many knitters turn anew, refreshed, to their craft and if you haven't used mail order before now may be the time to conduct some trials of your own. This may help.

Some three years ago, when I was employed by a spinner intending to enter the mail order market, I was given the task of devising a scheme which would show their yarns to the best advantage, would be simple for the staff at the mill to administer, and most important of all would be easy for the customer to understand. At that time I wrote to about a dozen firms advertising yarns and was astonished by some of the replies I received. In many cases I would have found it impossible to order yarn because it was so difficult to understand the procedure. Some advertisers took weeks to answer and there were also a few suppliers who did not bother to reply at all. Incidentally, the main change in procedure at the mill was the production of measured cones; this was seen as vital to the success of the project. Three years later seemed a good time to do a similar exercise, for your benefit.

In June, twenty different suppliers were contacted, making no mention of this publication. After ten days seventeen had replied, one took three weeks, another four weeks, and one has still to reply. One of the first seventeen has since announced that they are to cease trading soon. I have produced a table showing the firms who replied with a note of the principal yarns offered. The list is not exhaustive. Some firms offer more than twenty different yarns and it would not be possible to list everything. Of the eighteen, four are spinners, the rest being merchants, retailers, wholesalers, designers, fibre producers, importers or middlemen of some description.

In all, the range of yarns available in this way is impressive. From the cheapest acrylics at a few pounds to cashmere and pure angora at nearly £200 a kilo. If the service in supplying yarns is as good as claimed, and if their response to the initial enquiry is any guide knitters are quite fortunate. A new knitter, for the outlay of about twenty pounds can do as I did and have a useful reference for almost all yarns which might be needed. Alternatively, send for a copy of the list and save some time, trouble and expense.

I would have liked to be given the chance of trying out some of the yarns; perhaps the offer of a part cone to experiment with for a nominal price. There must be lots of ends of batches which could be utilised in this way. For this colour is not important. Perhaps a mail order supplier will consider this.

In general I found that ordering was quite straightforward but there are one or two irksome features with some schemes. Two companies are still using pounds and ounces which is alright, most of us remember them. But, when from one firm you get both pounds and kilos it becomes a real nuisance. Some firms quote yarn counts, some don't, and one quotes counts which are meaningless; another sells by length. One company quotes yarn prices nett of VAT and you have a calculation to do. As well as being a bind for the customer this must mean extra checking for the supplier. The same company quotes a price for shade cards which includes VAT.

Perhaps the biggest annoyance was when a yarn was described and you had to write again for the colours or the price, or you had to write to another firm to order. Surely one enquiry should be enough to elicit all the information required. Some prices were quoted by weight, others in cones, and since in some instances cones varied in size, calculations were needed to obtain comparative figures. Some cones were 'measured', that is you know exactly how much yarn you are buying. Others were 'approximate', and in this case you had to send a type of blank cheque marked 'value not above' a certain amount.

Most shade ranges were quite comprehensive; in fact the suppliers must have considerable capital tied up in stocks and in view of this some prices are very reasonable indeed. Many had yarn for both standard gauge and chunky machines, and this is shown on the chart.

Nothing can be said about quality without trying out the yarn so the comparison of prices is largely academic, though the wide range is of interest. Shetland varied from £9.45 to £25.63, Aran from £8 to £24.20, and mohair mixtures of different qualities from £21.90 to £112.66, all prices per kilo. As stated these variations are of interest but mean little since you are not comparing like with like. They do illustrate the importance of knowing your raw materials so that you know qualities and bargains when they are offered. Some firms offered substantial discounts, up to 20%, for ordering in quite large quantities and clubs should be able to make savings for their members or swell their funds. Others indicated that 'trade prices' were available. This probably means that discounts for bulk are available and you must write to ask what is bulk or what is 'trade'? Again in some cases the prices were on a sliding scale according to the weight ordered. If a charge was made for shade cards this could always be recovered, usually by ordering a minimum amount of yarn.

Most suppliers accept credit cards and telephoned orders and this again is noted in the table.

As well as the machine knitting yarns which were specifically requested, some companies took the opportunity to send details of hand knitting yarns, patterns, books and other articles they sell. There was one count conversion chart and a conversion chart from inches to centimetres which would appear to have been put in to fill some space in the printed material.

In some cases firms gave valuable advice about the knitting and finishing of garments made with their yarns with very useful information as to tension squares. Some of the advice and information was a little unusual — even incomprehensible:

*'Washing – friction, the initial wash should include a fairly hard wash of the fabric. This used to be called MILLING.'*

*'Spun from top quality Merino Lambswool, this yarn is spun to 250 yards per oz, ie 85 yards per oz lighter than Shetland. Effectively gives an extra 30%*

*yardage, which relatively reduces the resultant price by approximately the same amount.'* (This yarn was sold in kilos not pounds and ounces.)

*'As you are aware there are many different qualities of Lambswool. A good first indication of quality is the thickness of the yarn because only good quality fleece can be used to spin fine wool. Naturally the best indication for quality is the feel and look of the finished garment and how much weight was used to produce it.'*

*'Please remember that quality yarn should never be knitted on a tight tension as it would lose a lot of its softness...'*

Very few outrageous claims were made, but again there were one or two unusual ones.

*'A yarn of affordable luxury'* (at £150 a kilo!)

*'the biggest assortment of colour anywhere'*

*'You will sell more garments'* (print your own money!)

*'...the best collection of ... available anywhere'*

*'... a 36-38 jumper should come out of one cone'* (marsupial yarn?)

*'Brown is directional...'*

*'... is the best possible source of yarn for knitwear designers like yourself...'*

Only one firm had a colour chart and price for cashmere, two offered pure angora, and mohair of many qualities and in various mixtures was quite freely available. At the cheaper end there was little variation in the price for acrylics and there were real bargains here if you were prepared to take a bag of mixed yarn, unseen. This seems to be taking a chance but if you have a market where colour is not important and exact repeats are not wanted this could be for you.

From replies from two suppliers it was evident that their warehouses were very well stocked with yarns, especially acrylics at keen prices, and a visit would be profitable. Their stocks were so large and varied that they could not be adequately described in any catalogue.

The minimum quantity you could order was 1oz of Shetland yarn from Shetland, half a hank. This could be useful for that one particular shade needed for something extra special. In most cases the minimum was 50 or 100 grams.

I found a marked improvement from the situation three years ago and from this survey I conclude that domestic machine knitters are well served by the mail order companies if they live up to the service they promise in their literature. It is obvious that many firms have skilled knitters on the staff who would understand problems and assist with queries. What more could you ask for?

**If you would like a comprehensive list of Alistair's findings, please send an SAE and £1 to Alistair at 34 Burns Way, Newarthill, Motherwell ML1 5EQ.**


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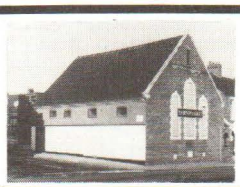

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PMK 1/92

# "Thoughts from abroad"

**Profitable is not just about money — there are many more advantages to owning a knitting machine. This month BETTY ABBOTT sends us a few 'Thoughts from Abroad'**

From time to time I find myself thinking about machine knitting in a less practical way and I hope that this month Hazel will be indulgent and allow me to take a ramble.

Over the past twenty years or more machine knitting has become a consuming interest in my life... my family might say passion... and during that time I have been fortunate enough to have had contact with knitters from many parts of the world. I am convinced that the world would be a better, happier place if opportunities existed for more contact and fellowship between crafts-people, for the problems of language, race and creed become minor when on a face to face basis one is sharing the technique of hanging a hem, admiring the exquisite blend of colours in a Jacquard, or miming the frustrations of dropped stitches!

We knitters even look alike. More than once I have found myself watching a mannequin parade at a knitting exhibition, looking across the stage to catch the eye of a friend sitting opposite, only to realise that in reality she was 12,000 miles away on the other side of the world.

As for recognising machine knitting in exotic places, I recall the photograph of the worker of the month on the board of honour outside an embroidery factory in Dunshanbe, Tajikistan, who was wearing a buttoned to the neck cardigan with the traditional three over three raglan sleeve shaping — and it was a machine knit, as the rib cast on and smooth stocking stitch fabric showed.

Or the sideways knitted skirt, with needles out of work and a held needle to give a lacy effect around the hem in Moscow. I've since found out that the crews of Russian fishing vessels which refuel at New Zealand ports (and no doubt in the UK) buy second-hand punchcard knitting machines to take home to their wives. I hope they take yarn as well, for the yarn on sale was scarce and extremely expensive.

Or coming out of the Picasso museum in Paris to a window display of elegant Parisian chic, which became the subject of an article in an ealier *PMK*.

Or in Japan seeing the most amazing work at small knitting schools where the pupils housed their machines and each week spent several days there knitting with friends, creating a women's support group in the process. Understandable in a country where the pressures of work meant that many a husband would be away from 6am to 9 or 10pm each working day, and would be at home for meals only one day a week. Own a knitting machine and get an insight into the sociology of a nation!

There is no doubt about the benefits of attending seminars or exhibitions to stimulate interest and to see what others are achieving. Where the total population is only three million there could be difficulty in organising backing, but here in New Zealand, for some 17 years we have had a yearly festival of machine knitting where knitters from all over the country come together for a week to share knowledge, enter competitions, attend workshops and enjoy fellowship (one expects to return home voiceless).

Our national organisation is an incorporated society funded by a levy of members, without any commercial involvement (although all the major machine brands support us with competition and raffle prizes). The country is divided into 19 areas, two councillors from each attending the management meeting and two seminar delegates attending a two day tutorial, where the work presented is later taught by them in their own area over four or more workshops throughout the following year.

The notes presented are published for members and in this way a planned teaching programme covers the whole of New Zealand. The improvement in all aspects of knitting has been amazing, but the most enriching outcome has been the many lasting friendships which have flourished.

The main competition classes, which this year brought a record of more than 600 entries, are judged on the table, and took eight judges working in pairs four days to complete. In the early days it was possible to deduce the area from which a garment came by the method of seaming, type of neckband used and so on.

There is also an evening when the 'Make and Model' competitions are held, when the audience try to match their selections to those of the judges. Three aspects are looked for, ie knitting skills, presentation (grooming and deportment) and style (fashion, colour, fit).

Overseas visitors are always very welcome, so if you are planning a visit to New Zealand, June is our knitting festival month, in 1992 in Palmerston North, 1993 in Christchurch.

After seeing such inspirational work at a festival, seminar or exhibition it is hard to come to terms with what seems to be the universal downmarket image of machine knitting, helped along I am sure by the use of that wretched word 'machine' which has such unfortunate connotations for purists from other crafts.

Yet there are very few crafts indeed which do not use machinery as a production tool... spinning wheel, loom, potter's wheel, lathe, drill. Many craft weavers are now as much involved as we are in the use of computers to assist design, yet their integrity as craftspeople is not in question. Funny, isn't it?

But in many respects I think we ourselves have been at fault. Have you ever attended a knitwear parade when the time taken and the minimal cost of yarn used were NOT boasted about? Or most of the credit given to the knitting machine? It has always amused me that a creative dressmaker is given full credit for her skills, not her sewing machine, yet if a knitter produces something attractive the first question is to ask the type of machine which produced it.

Amongst knitters there is nothing wrong with this (I am sure it happens in other crafts) but to the uninformed we short sell ourselves dreadfully. Again because that wretched word 'machine' takes credit for the many years of apprentice-ship most of us have served, to judge the correct tension, knit the correct shape, assemble and finish in the most appropriate way to say nothing of the individuality we have shown in creating a particular design or the appreciation of colour and texture.

I like to describe a craft as a marriage of H's, or heart and head expressed through hands.

For the past year I have been selling knitwear of my own design and manufacture through a fibre craft co-operative, and on almost every visit have been asked by other members what is meant by the term 'hand framed' used on my handwritten swing tags. It is as though the fact that our frame can be seen to be no different from their use of mechanical equipment has never before occurred to them.

My own work divides into three categories: 1) fashion knitwear for commercial production, produced in small

runs with a high standard of yarn quality, finish and presentation; 2) 'craft' knitwear, again in small quantities but with more emphasis on colour and added features such as embroidery, beading, crochet; 3) family (which is not labelled) and experimental knitwear which often becomes part of my own wardrobe or moves into 1) or 2). I am happy to give all of 1) and 2) the label of hand framed, but at the same time exercise strict quality control over them.

If non-knitters ask about production time it is pointed out that most of the work was done away from the machine, in planning, design and years of improving skills. Surely the same argument must hold for all craftspeople; we hand framed knitters have been slow in claiming it.

Quality control is so important. For most of us are walking advertisements of our craft; there would be few of us who are in the business of knitting who do not wear our own wares, so we, more than most, need to take the time to look after ourselves, to wear what suits us and to present an image which does justice to ourselves... and our craft.

For the next few months, Time is Money is going through a metamorphosis into 'Knitting with Elegance' when I hope that we can take time out to look at knitting for ourselves as well as knitting for others


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# Evening Top

**ROSALIE DAVIS uses her chunky machine this month and proves that stylish knitwear can be created on these machines**

Something a little different for you this month — a rather glamorous design made on a chunky machine. I've come across several people on my travels (too many in fact!) who bring their chunky machines out every September to knit some warm winter woollies and then put them away again under the bed until the following autumn! Chunky machines are very overlooked to a large degree as far as the more stylish knitwear is concerned, so here is one design to make chunky owners start knitting!

No punchcard is required for this design, so any basic chunky machine can be used. Although Intarsia designs take longer to knit than garments with automatic patterning, this particular one is very simple. Even if you've never tried Intarsia before, this one should prove no problem and would be very good for you to begin with. There are few colour changes in each row, always in the same sequence and as there are no changes in placement of the various colours, no additional ends to be sewn in, once the Intarsia yarns have been incorporated at the commencement of the design.

Should you not have a ribber, an alternative to mock ribs is to hand knit the welts, cuffs and neckband. Cast on the front and back, as well as the sleeves, on to waste yarn and knit a few rows before commencing with the Intarsia design.

Then hand knit the ribs using size 10 (3.25mm) needles. Either pick up the stitches from the first row of main knitting and knit the ribs downwards or cast on and knit the ribs as usual, then with size 8 (4mm) needles, knit one row, knitting one stitch from the knitting needle and one from the first row of main knitting together (or in the case of the sleeves, knit one stitch from the needle and alternately one stitch, then two stitches from the sleeve). You may find the second method easier if you transfer the stitches from the front, back and sleeves on to knitting needles first. Then cast off using the size 8 needles.

The neckband can be knitted by picking up stitches in the normal way with the size 10 needles and knitting the required number of rows in rib.

This type of design certainly benefits from neat ribs, so although you could knit mock ribs should you not have a ribber, it would be worth the time and effort to hand knit in this case.

Depending upon your machine, you may prefer to hand knit anyway for nice, firm ribs. Alternatively, you could incorporate elastic in your ribs. If you use the very fine elastic that comes on a spool held on a card, thread the yarn and elastic together before casting on, then knit the entire rib with the elastic.

If using the thicker lycra type elastic that comes on a cone (such as distributed by Conecraft) thread separately to the yarn and use for the cast on row, three tubular rows and only at intervals throughout the rib. Two rows in every ten for standard gauge machines or two rows in every eight for chunky machines is usually sufficient.

The original evening top has been embellished with a crochet flower and some easy embroidery, but should you prefer, the sweater could be left exactly as knitted. This would cut down on time involved, so the amount of time and effort expended would depend upon your particular market. However, the flower isn't difficult and doesn't take very long to make and the chain stitch embroidery is also relatively easy.

Should you not be too confident about the embroidery design, first make a paper pattern of the front and left sleeve, draw the embroidered loop design on to this, pin in place and mark the design lines with tacking stitches through the paper and knitting. Tear away the paper and chain stitch over your tacking. If you leave long ends when you tack along the lines on your paper pattern, the tacking stitches can easily be removed on completion of the embroidery.

You may prefer to have just the crochet flower (which was my original intention) or just the embroidered loop design. After the knitting had been completed and the crochet flower made, I decided the overall design would benefit from some additional embellishment using the lovely, rich, lurex colours.

Just as well I hadn't sewn the sweater together first, otherwise it would have been impossible to achieve the embroidered design and would have meant unpicking some seams! By chain stitching the loop design in a diagonal fashion across the front and left sleeve, this then takes the design on to the back of the sleeve also, adding extra detail and interest in the lurex yarns on the back as well as the front.

In addition to the more well known gold and silver Goldfingering yarns, Twilleys also make these lovely, rich colours such as the royal blue and the very sparkly, glamorous multi-coloured ones. You could, if preferred, use just the black multi or just the royal blue (in either case use two strands together as on the original garment), but the combination of these two colours is very special.

King Cole's new Sophie DK yarn has been chosen for the main parts of the design as it's very soft, slightly fluffy and, therefore, very feminine, which is ideal for this type of garment. If you haven't had occasion to use this yarn yet, then do ask your local stockist, as there's a lovely colour range and it's very easy to knit with on the chunky machines. You may prefer to substitute the peony for another colour should you not be a 'pink' person!

You could also, if you preferred, change the colour sequence of the yarns used for the original garment. The ivory and ebony could be reversed, for example, giving a mostly cream sweater with a small panel of black. The crochet flower and embroidery could still be as on the original evening top. If you are in favour of the lovely peony colour, then the ebony and peony could be reversed. In either case, ebony could be used for welts and left cuff, or the colour that has been reversed with the ebony. Again, use original yarns for the flower and embroidery.

Instead of the original five colours of ebony, peony, Goldfingering, ivory and smokey, two colours only could be alternated across the sweater. For example, use ebony and Goldfingering as on the original garment, then ebony instead of the peony, the Goldfingering instead of the ivory and finally ebony instead of smokey. Both sleeves and all ribs would then be black.

The lurex flower and embroidery could still be added as on the original sweater. You could also incorporate fine stripes in Goldfingering of one or two ▶

rows each in the ribs.

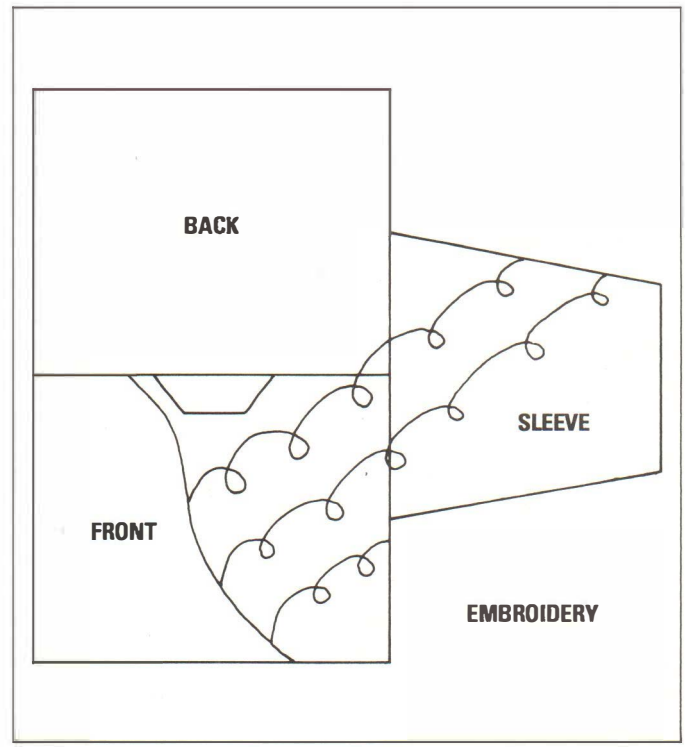
The plain black part of the design could be embellished with other forms of embroidery using the two Goldfingering yarns together, such as small 'lazy daisy' type flowers scattered at random, maybe with large French knots or round black beads for the centres. If the original loop design were added, extra detail could be added inside the 'loops'. Small flowers made from embroidered bullion or French knots, a lattice design using straight stitches, or beading to form flowers or other shapes are a few ideas that come to mind.

The evening top could be made a little more special by adding a crochet neckband instead of the original knitted one, maybe incorporating some Goldfingering. Rounds of double crochet would be quite sufficient.

Should you not have a ribber, instead of the hand knitted ribs as suggested earlier, the welts and cuffs could also be crocheted downwards on completion of the knitted parts.

I hope you will enjoy creating your own version of my evening top with plenty of party-going for both yourself and customers! Enjoy the New Year and let one of your New Year's resolutions be to make 1992 even more profitable than 1991!

As February is the month of romance, see you then with another soft, feminine design. As my home is called 'St Valentine's', perhaps it should just depict a picture of my front door! It would, if nothing else, present a conversation piece, as no one other than yourselves would understand the connection!




# Evening Top

## DESIGNED BY ROSALIE DAVIS

**ILLUSTRATED ON PAGE 32**

*Casually elegant this long line evening top will keep you warm and glamorous*

**MACHINES**
**These instructions are written for chunky machines with ribber and Intarsia carriage. We used a Brother 260 with ribber.**

**YARN**
**King Cole Sophie DK and Twilley Goldfingering.**

**FIBRE CONTENT**
**Sophie is 80% Acrylic, 20% Nylon.**
**Goldfingering is 80% Viscose, 20% Metallised Polyester.**

**COLOUR**
**We used Sophie in Ebony Shade 48 (MC), Ivory Shade 46 (A), Peony Shade 4 (B) and Smokey Shade 201 (C) and Goldfingering in Royal Blue (D) and Black Multi (E).**

**STOCKISTS**
**If you have any difficulty in obtaining these yarns, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX or Twilley Ltd, Roman Mill, Stamford, Lincolnshire PE9 1BG.**

**SIZE**
**One size to fit sizes 10-14 (81-91cm).**
**Actual measurement 102cm.**
**Back length 60cm.**
**Sleeve length 44.5cm.**

**MATERIALS**
**King Cole Sophie DK.**
**150g in MC.**
**50g in A and B.**
**100g in C.**
**Twilley Goldfingering.**
**50g in D and E.**
**3.00mm crochet hook.**

**MAIN TENSION**
21 sts and 27 rows to 10cm measured over Sophie (tension dial approx 3=MT).
Tension must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 60.

**NOTE**
One strand each of D and E are used together. Leave rib tension lever at tight setting throughout rib. Knit tension swatch using Intarsia carriage.
Measurements given are those of finished garment and should not be used to measure work on the machine.

**BACK**
Using B, cast on 108 sts for 1x1 rib. K3 tubular rows. RC000. Using MC and T0/0, K to RC28. Trans sts from FB to RB. MT, cont with Intarsia design working from chart. K to RC70. Place markers each side. K to RC140. Cast off 34 sts each side for shoulders. Run centre 40 sts off on WY.

**FRONT**
Work as given for back to RC124. Place centre 20 sts and sts at L to HP. K1 row. Dec 2 sts at beg of next and foll alt rows, 3 times altog. Dec 1 st on alt rows, 4 times. K to RC140. Cast off 34 sts. Run centre 20 sts off on WY and return sts at L to WP for Intarsia knitting. Ret RC to 124. Complete L side to match R side, reversing shaping.

**SLEEVES**
**LEFT SLEEVE**
Using WY, cast on 60 sts. K a few rows. K1 row with nylon cord. RC000 Using MC and MT, inc 1 st each end of ev 4th row to 108 sts. K to RC100. Mark centre and cast off.

**RIGHT SLEEVE**
Work as given for left sleeve using C.

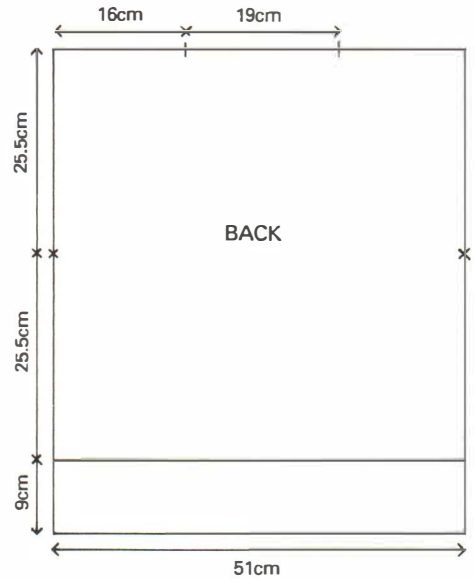
**CUFFS**
**LEFT CUFF**
Using MC, cast on 40 sts for 1x1 rib. K3 tubular rows. T0/0. RC000 K to RC20. Trans sts from FB to RB. With wrong side facing, rehang on Ns sts from first row of MC from sleeve, placing 2 sts on alt Ns. Using MC and MT, K1 row.
Cast off.

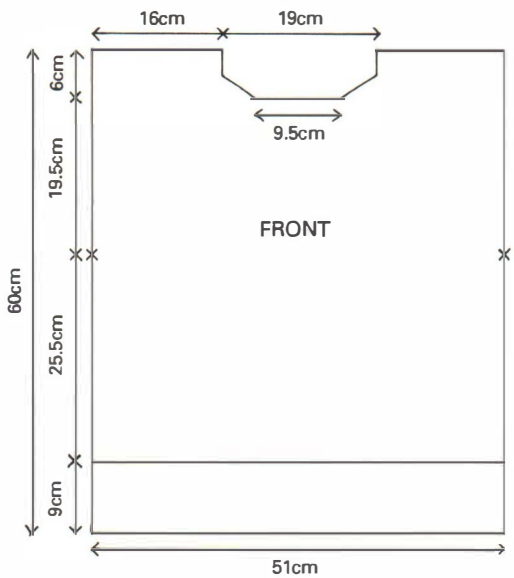
**RIGHT CUFF**
Using MC, cast on 40 sts for 1x1 rib. K3 tubular rows. T0/0. RC000. Using C, K to RC20. Complete as given for left cuff.

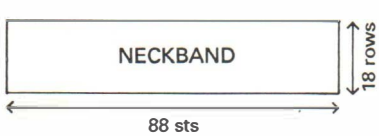
**NECKBAND**
Join right shoulder seam.
With wrong side facing, rehang on RB 40 sts from back neck, 14 sts from side of front neck, 20 sts from centre front neck and 14 sts from second side of front neck. 88 sts. Using MC and MT, K1 row. Trans sts for 1x1 rib. RC000. T0/0 K to RC18. Trans sts from FB to RB. Cast off each st manually taking yarn behind gate pegs.

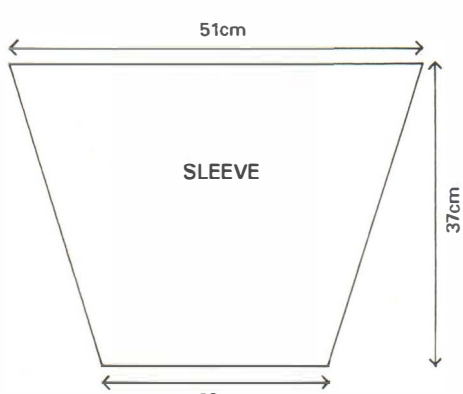
**CROCHET FLOWER**
Using 1 strand each of D and E and 3.00mm crochet hook, make a 6 chain and join into ring, with a slip st.
**FIRST ROUND**
1 chain (1 double crochet into ring, 3 chain) 5 times. Join to first double crochet with sl st.
**SECOND ROUND**
Sl st to middle of 3 chain loop of previous round, 2 chain (1 double crochet, 3 trebles, 1 double crochet) into the 3 chain loop of previous round, 5 times.
**THIRD ROUND**
(This will be the wrong side of the work).
1 chain, then work into each double crochet of first round (1 double crochet, 4 chain) 5 times. Join with sl st to first st.
**FOURTH ROUND**
(This will be wrong side of work).
2 chain (1 double crochet, 1 treble, 3 double trebles, 1 treble, 1 double crochet) into the 4 chain loop of the previous round 5 times.
**FIFTH ROUND**
(This will be wrong side of work).

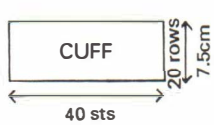
**CONTINUED ON PAGE 36**





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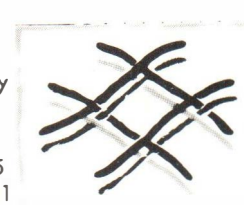


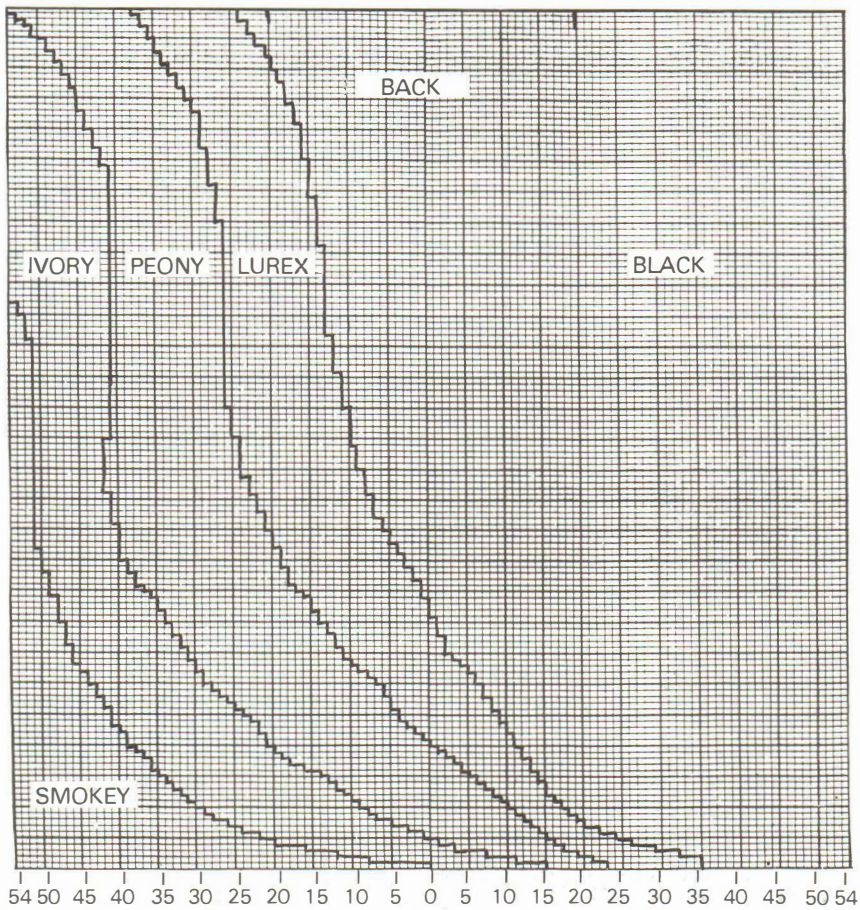
2 chain, then work (1 double crochet, 5 chain) into double crochet of third round, 5 times.

**SIXTH ROUND**

(This will be wrong side of work). 2 chain, sl st to middle of 5 chain loop, then work (1 double crochet, 1 treble, 5 double trebles, 1 treble, 1 double crochet) into 5 chain loop of previous round, 5 times. Sl st to first st of round. Fasten yarn off securely.

**TO MAKE UP**

Sew in loose ends from commencement of Intarsia work. Join left shoulder seam. Attach tops of sleeves to main part, matching centre markers to shoulder seams. With 1 strand each of D and E, chain st embroider loop design on front and left sleeve as illustrated. Join side and sleeve seams. Sew on crochet flower to front above welt as illustrated.



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# Developing your potential

**This month STEVE WYER talks about some of the problems you may have to sort out when your business starts to grow. We should say, challenges... not problems.**

As you all know, the dividing line between machine knitting as a hobby and machine knitting as a business can often become distinctly blurred. Many a time people whose biggest order has only ever been a few coats and hats at the local church fete find that their garments are increasingly in demand and before they know where they are they have a mounting order book to fill. Other people, of course, often take a conscious decision to earn money from their knitting machines.

Whatever your circumstances, however, the best practice, is, as you will have read elsewhere in this magazine many times, to adopt as professional an approach to your new business as possible. For some small concerns it should be adequate if a conservatory or part of a room in the house is set aside for knitting. However, inevitably, a lot of paperwork is going to be created and all of your invoices, orders and other documents will need to be kept properly to avoid falling foul of the tax man or irate customers!

If you are lucky enough to have a spare room in your house or flat that can be set aside as an office and knitting room, that, of course, is the ideal. However, your next move should be to consider whether the kind of use which you intend presents any problem from a legal perspective.

If you live in a flat, you should check the terms of your Lease carefully to ensure that there is no ban on carrying on a business from there. Even if there is, it may still be worth approaching your landlord for his consent on the basis that the use of one room, for example, as an office will not involve the undue disturbance or inconvenience to either the landlord or neighbouring tenants. The Title Deeds to many houses also include agreements known as covenants which are passed down to successive owners as the property changes hands and which often prevent the property from being used for business purposes. However, if your business is only run on a small scale and is therefore only ancillary to your use of the house as an ordinary residential home, you should not experience any problems.

The most important legal pitfall which you need to avoid, however, is that of Planning Legislation. Under the Town & Country Planning laws, Local Authorities are responsible for controlling planning within their areas and have certain powers which enable them to block and restrict 'development' by not allowing it except under controlled conditions. For these purposes 'development' means any material change in the use of any buildings or land or any building operations on land. In other words, if you wish to use a room in your house as an office or wish to build an extension on to your property for that purpose, then that change will require Planning Permission unless (in the case of the change of use) it is not material or in the case of additional building, it does not exceed 15 metres square. (In any event, any new building will require separate Building Regulation Approval which is outside the scope of this article.)

In the case of a conversion of one room to an office, in practice, most Authorities would allow this without Planning Permission since they do not regard that change of use as material. However, there is not the same flexibility with new building and if you either have an extension put on to your house or a portakabin or other temporary building erected in the garden, you will almost inevitably require Permission unless the extension is very small (as we have already seen). You should also remember that even if you apply for and get Planning Permission for a change of use, you will still need separate permission for the erection of any additional buildings because a Change of Use Permission will not cover this.

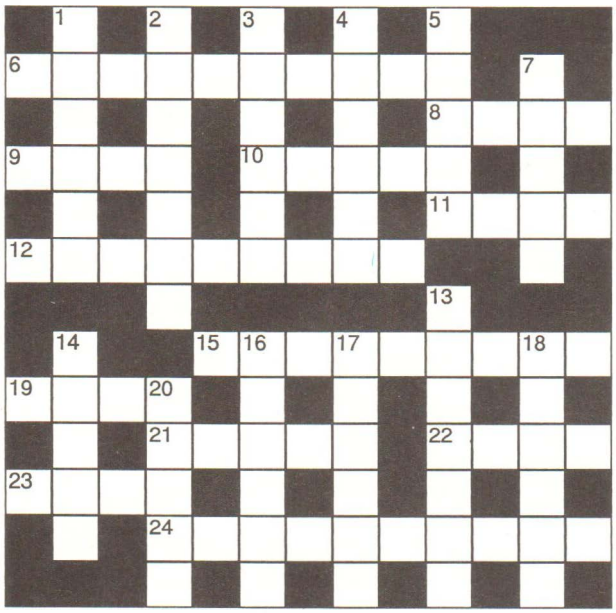
Planning Permission is obtained by filing the appropriate forms which can be obtained from your Local Planning Department together with plans of the proposed new building. The details are made public and time is allowed for any objections to be received prior to the Local Authority making a decision.

Fortunately, however, there is a rather useful procedure which should enable you to find out whether what you are proposing actually requires permission from the Local Authority or not. You can write to the local Planning Department (the address should be in the telephone book or yellow pages), giving a description of your proposal and a sketch plan. They will then give a ruling as to whether or not you need to file a formal Planning Application. Remember, however, that you should seek a ruling **before** you set up the office and not after! The Authority are obliged to give you an answer within eight weeks of your query being received.

Lastly, remember that Local Authority Planning Regulations not only control new building and changes in the use of existing buildings. They also cover advertising hoardings and you should be careful not to erect any permanent advertising boards outside your house or flat without first checking whether the Local Authority will require you to obtain Planning Permission for the hoarding. This is a case where the preliminary ruling procedure can prove very useful because the Regulations are exceedingly complex and it is far easier to get a preliminary ruling indicating whether or not permission is required before you go about erecting any signs.

The golden rule, therefore, when contemplating changing the use of any room in your house to full time use as an office or place of work is to consult the Local Authority first in writing so that their preliminary view can be obtained.

# JUST TO KEEP YOU TICKING OVER...



## ACROSS

6. Crinkly fabric. Visionary and vacuum cleaner (10)
8. Here's a thought. (4)
9. Let it stand. (4)
10. Initially, know nothing is the same; draws together, creases brows, pushes carriage! (5)
11. Child's play. (4)
12. Spread the word. (9)
15. Sad, caring new — jackets. (9)
19. Ninny. (4)
21. Shooting flier. (5)
22. Open work. Highly prized if old enough and good enough. (4)
23. Sounds like half a house! (4)
24. Instruction to teacher — 'Get busy with pins!' (10)

## DOWN

1. Girdled and punched. (6)
2. Machine for a monk? (7)
3. Hole in this caused problem for Liza. (6)
4. Hanks, sometimes of geese. (6)
5. Part of a surprise will lever up. (5)
7. Enough is as good as this. (5)
13. No birthdays? Never growing old. Sounds great! (7)
14. River fabric. (5)
16. Can add spice to humdrum existence but could be dangerous; a loud fete. (6)
17. Visions. (6)
18. Pinched and shut up. (6)
20. Toy, more stable than a bike. (5)

## SOLUTION TO DECEMBER CROSSWORD.

**ACROSS:** 1. PLUM. 3. BRANDIES. 8. TIDE. 9. SNOWFALL. 11. EARTHBOUND. 14. NO HOPE. 15. STITCH. 17. SET THE PACE. 20. RELAPSED. 21. BIND. 22. EXPORTER. 23. AGOG.

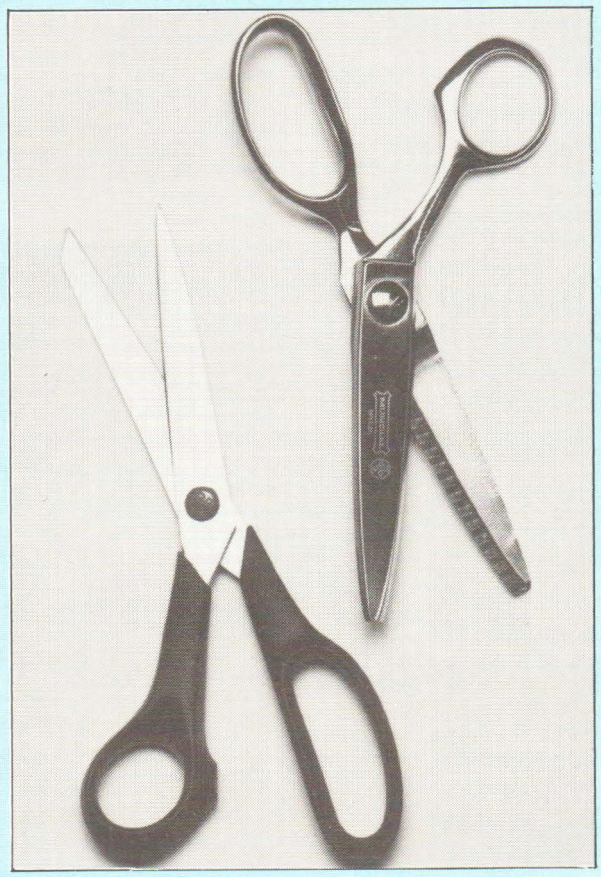
**DOWN:** 1. PATTERNS. 2, 18. UNDER THE TREE. 4. RANDOM. 5. NOW AND THEN. 6. IRAN. 7. SALT. 10. SHOPKEEPER. 12. STEAMING. 13. SHEEPDOG. 16. ATHENE. 18. TREE. 19. FLAP.

## SOLUTION TO NOVEMBER CROSSWORD

**ACROSS:** 6. ASK. 8. MOHAIR COAT. 9, 24. TOP DOG. 11. SKILLED. 14. TEST. 15. TACKS. 16. EDNA. 17. TINE. 18. LAIRS. 19. FEEL. 20. HOLD OFF. 24. DOG. 27. POSSESSING. 28. SKY.

**DOWN:** 1. IMP. 2. THE. 3. SILK. 4. ACOL. 5. MAKE. 7. STOCKINGER. 10. NEEDLEWORK. 11. STEALTH. 12. LOCKS. 13. DISTAFF. 15. TWILL. 21. OBOE. 22. DASH. 23. FAST. 25. GIG. 26. EGO.

# GOOD NEWS FOR LEFT HANDED KNITTERS... THE A1 COLLECTION



I have taught many left-handed machine knitters and I feel sure that their life would have been made easier if they had a set of these scissors in their tool tray. They were certainly on my Christmas shopping list.

The A1 Collection holds a range of scissors and shears long renowned for their quality and durability. Variety of choice is linked with keen prices and 'value for money'.

One thing that scissor manufacturers in general do not include in their range... a supply of scissors for left handed people. The A1 Collection has made extensive research into this area and have produced a range of scissors, not just adapted for left hand users but specially made. Left handed people encounter two main problems. Firstly, because the handles are designed solely for use by the right hand, the left hander has to push his or her thumb and index finger together in an unnatural way to make the cut, causing discomfort to the hand and sometimes blisters. Secondly, by looking over the top blade (in order to see the cutting line) the left hander can experience terrible difficulty in making a precision cut. So, with six million people in Britain left handed the A1 Collection has through endless research come up with a left handed range that complements almost every right handed version presently in the range. With these left handed scissors and shears the blade is always set on top, meaning the left hand easily pushes the blades together to give a smooth cut the whole length of the blades, and also means that the left hander has a clear view of the cutting line.

For more details write to The A1 Group, 400-406 Uxbridge Road, Hayes, Middlesex UB4 0SE. Tel: 081-573 3435/5056.

# Man's Two-Tone Sweater

## DESIGNED BY SALLY AND ANDY BIRCH

*Black and white is always in fashion and it is the turn of the menfolk to enjoy the limelight with this super sweater*

**MACHINES**
**These instructions are written for standard gauge machines without ribber. We used a Brother 950i.**

**YARN**
**Bonnie's 4 ply Acrylic.**

**FIBRE CONTENT**
**100% Acrylic.**

**COLOUR**
**We used Black (MC) and White (A).**

**STOCKISTS**
**If you have any difficulty in obtaining this yarn, please write to Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP.**

**SIZES**
**To suit chest 101(106,112)cm. Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.**

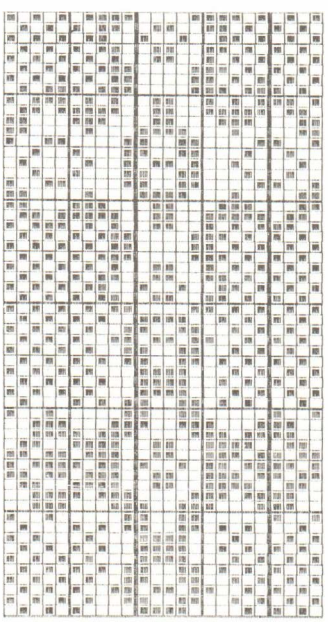
**MATERIALS**
**Bonnie's 4 ply Acrylic.**
**1 x 450g cone in MC.**
**1 x 450g cone in A.**

**MAIN TENSION**
32 sts and 44 rows to 10cm measured over Fair Isle (tension dial approx 5).
Tension must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 60.

**NOTE**
Measurements given are those of finished garment and should not be used to measure work on the machine.

**PUNCHCARD PATTERN**
Punch card before starting to knit.



**BACK**
Push 167(176,185) Ns to WP. Arrange for 2x1 mock rib. Using WY cast on and K a few rows. CAR. K1 row with nylon cord. Using MC at MT-2 K28 rows. MT K1 row, MT-2 K28 rows. CAR. Turn up hem. RC000. * K to RC 272(278,284) in Fair Isle patt.

**SHAPE NECK**
Make a note of punchcard row. Using a length of MC cast off centre 40sts. Push empty Ns back to NWP. Set Ns at L to HP. K1 row. Cast off 3sts at beg of next and foll alt row. K1 row. Cast off 2sts at beg of next row. Cast off rem sts. Cut yarn. Reset punchcard and Ns at L to WP. K L side as given for R side.

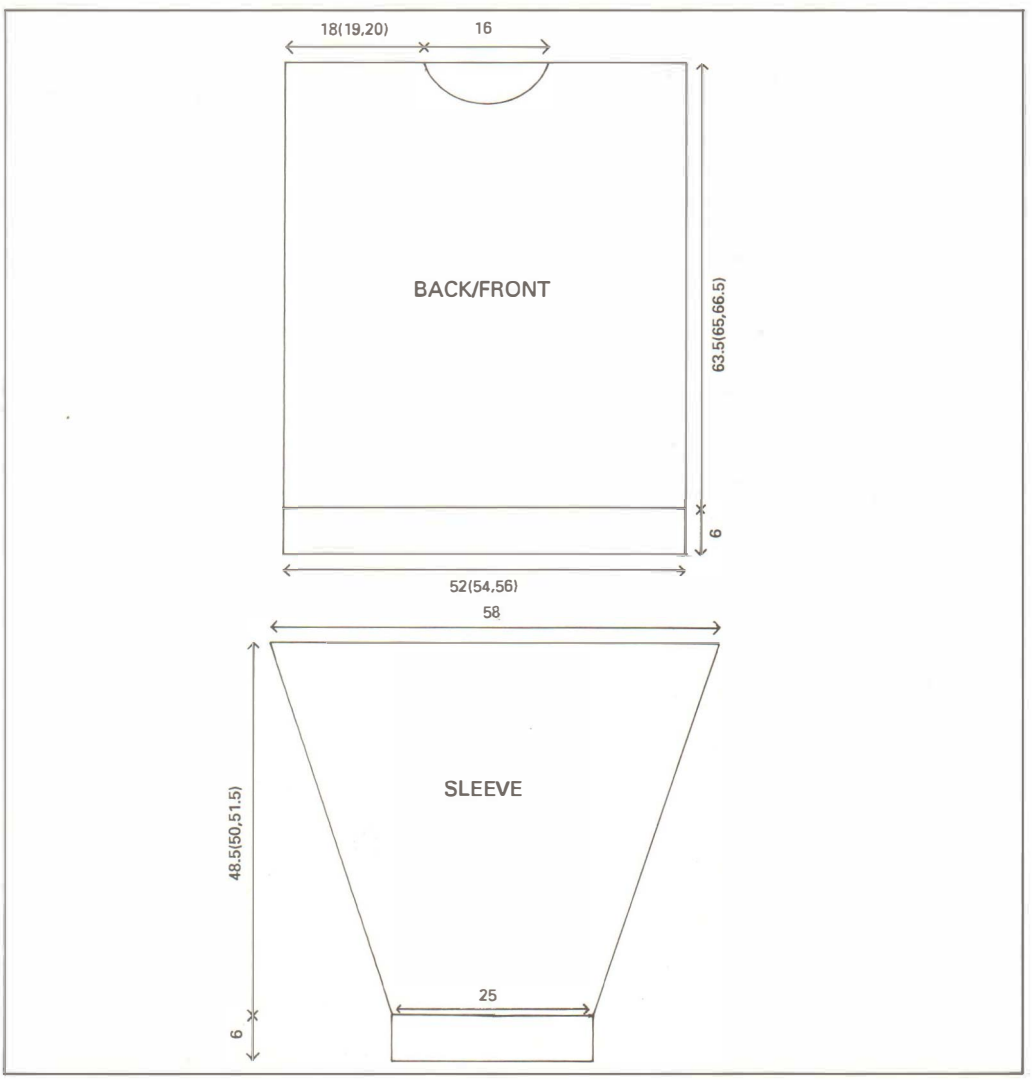
**FRONT**
K as given for back to *. MT K in Fair Isle patt to RC 244(250,256).

**SHAPE NECK**
Set Ns at L to HP. Make a note of punchcard row. CAR. K1 row. At neck edge cast off 3 sts at the beg of the next and foll alt row 3 times altog. K1 row. At neck edge cast off 2 sts at beg of the next and foll alt row. K1 row. Dec 1 st at neck edge at beg of next row, K2 rows. Dec 1 st at neck edge, K3 rows. Dec 1 st at neck edge at beg of next row. K12 rows and cast off rem sts. Cut yarn. Reset punch-card and Ns at L to WP. K L side as given for right.

**SLEEVES**
Push 80 Ns to WP. Using WY cast on and K a few rows. CAR. K1 row with nylon cord. RC000. Using MC at MT-2 K28 rows. Using MT K1 row, MT-2 K28 rows. Turn up a hem. RC000. Using MT in Fair Isle K4 rows. Inc 1 st at both ends of the next and every foll 4th row until RC105, K2 rows. Inc 1 st at both ends of the next and ev foll 3rd row until RC186. K to RC 212(219,226) without shaping. Cast off.

**NECKBAND**
Join 1 shoulder seam. Push 176 Ns to WP and arrange for 2x1 mock rib. With right side facing, pick up sts around neck edge and place on to Ns with double ended trans tool. Using MC, RC000, at MT-2 K14 rows. At MT K1 row, MT-2 K14 rows. Bring Ns from NWP in to WP by placing neck of st next to each empty N on to empty N. At MT K1 row. Using WY Cast off.

**TO MAKE UP**
Join rem shoulder and edge of neckband. Fold neckband over to R side and using backstitch neatly catch each st of last row knitted in MC down in to place. Unravel WY. Join side and sleeve seams.



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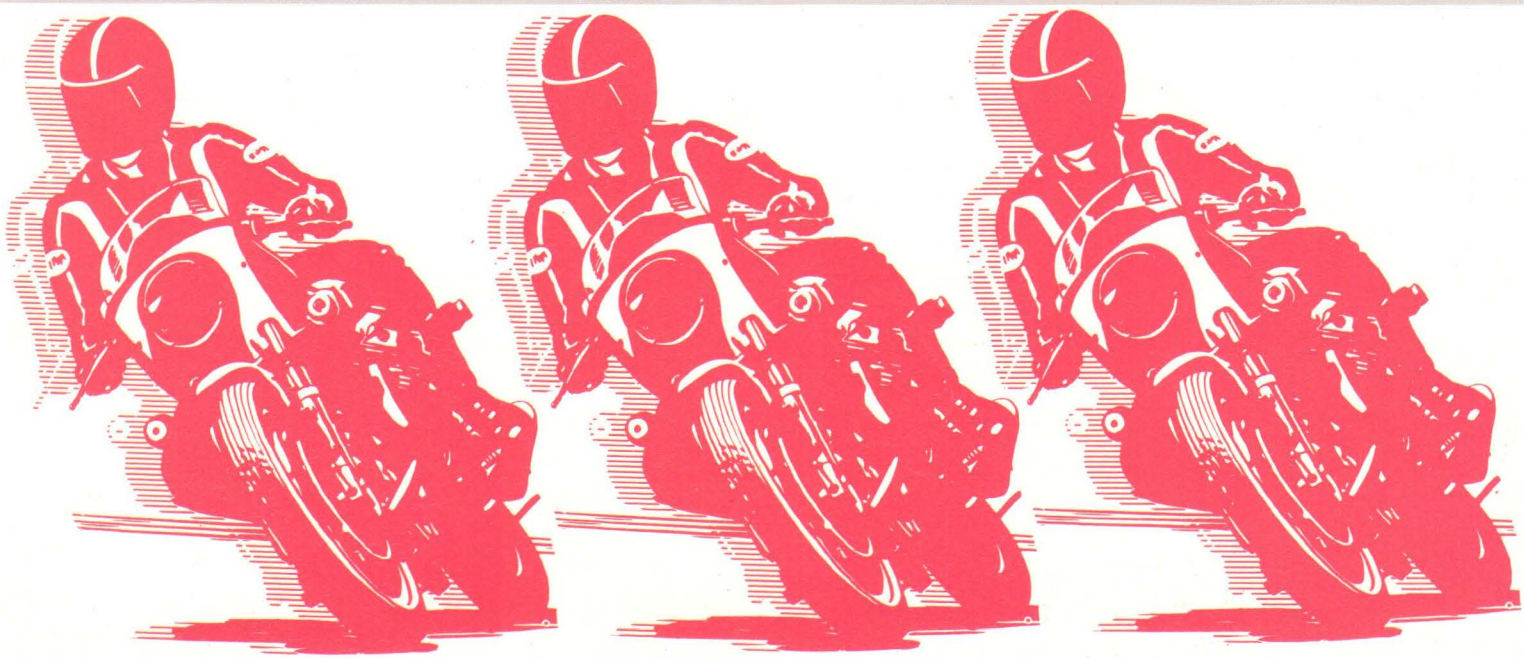


**MACHINES**
**These instructions are written for any standard gauge punchcard machines with ribbing attachments, or double bed machines.**

**YARN**
**Denys Brunton Designer Yarns De-lux.**

**FIBRE CONTENT**
**100% Acrylic.**

**COLOUR**
**We used Royal (MC).**

**STOCKISTS**
**If you have any difficulty in obtaining this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, W. Yorks BD19 3QR.**

**SIZES**
**To suit bust 81-91(96-106)cm. Figures in brackets ( ) refer to the larger sizes; where there isore than one set of figures, this applies to both sizes.**

# *Building on the Basics Fancy Rib Jacket*

## DESIGNED BY MARION NELSON

*Always a useful addition to the wardrobe this ribbed jacket will see you and your customers through the winter weather. Easy to knit and cosy to wear.*

**MATERIALS**
**Denys Brunton Designer Yarns De-lux 4 ply.**
**2 x 400g cones in MC.**
**4 buttons to match.**

**MAIN TENSION**
25 sts and 60 rows to 10cm measured over pattern (tension dial approx 6/6).
Tension must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 60.

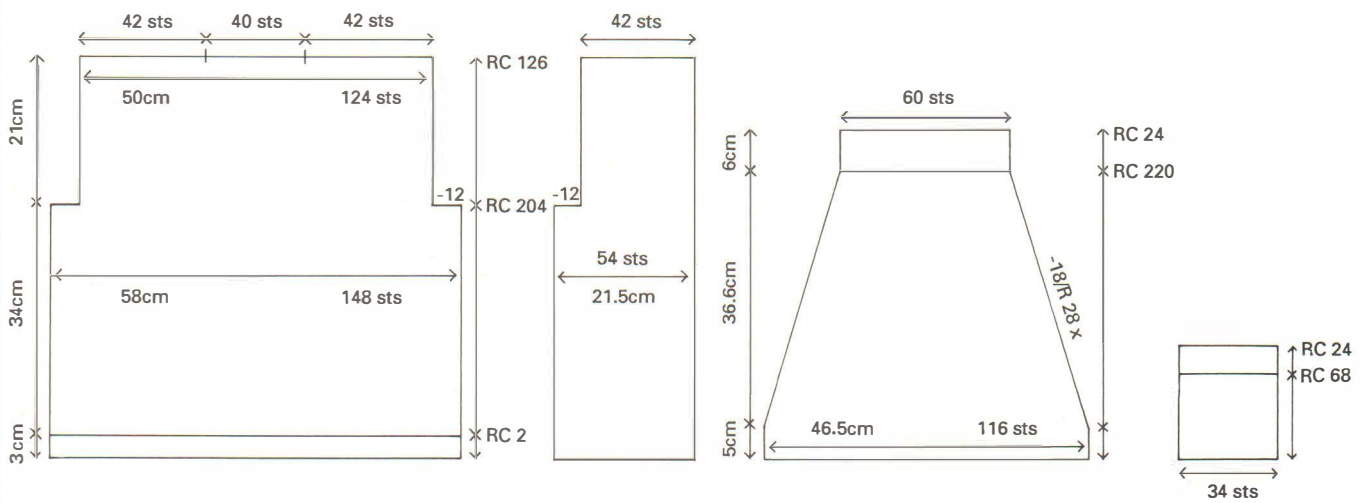
**NOTE**
This is one of my favourite ribs and is ideal for this type of garment. I've found that the easiest way to calculate the tension is to count only the number of N spaces covered on the RB so that when measuring your tension swatch the 2 sts on the FB are counted as one. This also applies when casting off and decreasing. When the pattern states for instance 'cast off 12(14) sts at beg of next 2 rows' count 12(14) spaces on RB at the beg of the row, trans any sts from the FB to the RB within that area and cast them off in the usual way. The same applies to decreasing, just dec 1 st on the RB and take off any sts that appear on the FB as you go along.

**CARRIAGE SETTING FOR PATTERN**
RB carr: Set to knit.
FB carr: LH lever on knit, RH lever on tuck.

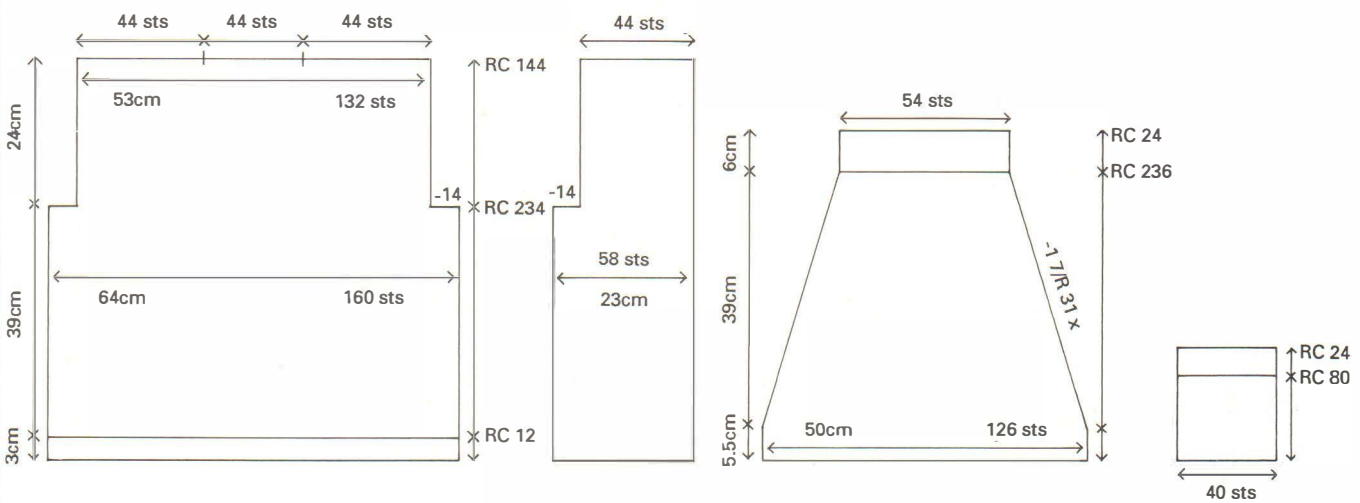
**PATTERN SEQUENCE**
Setting (A) K2 rows; Setting (B) K2 rows; repeat. Sleeve is K downwards.

**BACK**
Bring into WP 148(160) Ns on RB and corresponding Ns on FB. H/P lever on H, racking position 5. Push back to NWP ev third N as in setting (A). ▶

SIZE 81-91cm




Size 96-106cm



Move to racking pos 6 (setting (B)) T1/1 Cast on and K3 circular rows. Move back to racking pos 5 (setting (A)) MT-1/MT-1 K12 rows. RC000. MT/MT. Foll patt K 204(234) rows, RC000. Cast off 12(14) sts at beg of next 2 rows (see note) K to RC 125(143). Trans sts to RB MT+1 K1 row. CAR. Set carr to Hold bring 40(44) sts at centre and all sts at L into HP. Take off rem sts on to WY. Take carr to LHS. Push 42(44) Ns back to UWP Take off on WY. Using WY take off rem neck sts.

**RIGHT FRONT**
Bring into WP 54(58) Ns on RB and corresponding Ns on FB. Arrange Ns, cast on and K as given for back to armhole. RC000. Cast off 12(14) sts at beg of next row. Cont in patt to RC 125(143). Trans sts to RB MT+1 K1 row. Take off on to WY.

**LEFT FRONT**
K as given for right front with reversed shaping.

**SLEEVES**
Bring in to WP 116(126) Ns on RB and corresponding Ns on FB. H/P lever on H. Arrange Ns as for setting (A) (racking pos 5) Then turn to racking pos 6 (setting (B) MT-2/MT-2 K1 row, hang comb, K1 row. Racking pos 5. RC000. MT/MT. Foll patt K 30(34) rows RC000 Dec 1 st at each end of the next and ev foll 8(7)th row, 28(31) times. K to RC 220(236). Check that you are back on setting (A) MT-1/MT-1. RC000. K23 rows, trans sts to RB, using highest T K1 row. Cast off using latch tool.

**POCKETS**
Bring into WP 34(40) Ns on RB and corresponding Ns on FB. Arrange Ns as for setting (A) (racking pos 5). Then turn to racking pos 6 (setting (B) MT-2/MT-2 K1 row, hang comb, K1 row. Turn to racking pos 5. RC000 MT/MT. Foll patt K 68(80) rows. Check that your machine is back on setting (A) MT-1/MT-1 K23 rows, trans sts to RB. Using highest T K1 row. Cast off using latch tool.

**JOIN SHOULDERS**
With right side facing hang RH shoulder sts on to machine then with wrong side facing hang sts from corresponding shoulder. Using highest T K1 row. Cast off using latch tool.

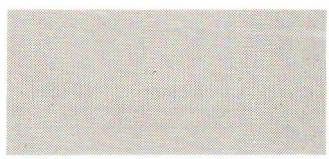
**COLLAR**
**Back neck** : Bring in to WP 40(44) Ns on RB and corresponding Ns on FB. Arrange Ns and cast on as for Back. RC000 MT-·/MT-· 54(64) rows, trans sts to RB then with right side facing hang sts from back neck on to Ns. MT+1 K6 rows. Using WY K a few rows (at least 6) and remove from machine.

**BUTTON BAND**
Bring into WP 156(174) Ns on RB and corresponding Ns on FB. Arrange Ns and cast on as for Back. RC000 MT--/MT--K 54(64) rows, trans sts to RB then with right side facing hang sts from left front on to Ns. MT+1 K6 rows. Using WY K at least 6 rows and remove.

**BUTTONHOLE BAND**
Work as given for button band working buttonholes on rows 14(16) and 40(48). Measuring from the R select 6 Ns approx 3cm and 12cm in and K in a piece of WY by hand.

**BOTTOM OF FRONT BANDS**
Sideways knitted bands tend to ride up, to counteract this I've knitted a small firm edging along the bottom. With wrong side facing pick up approx 30(36) sts along the bottom edge of band. MT-1 K5 rows MT+1 K1 row MT-1 K5 rows pick up first row. Cast off. Repeat on other band.

**TO MAKE UP**
Join sleeves at shoulder. Join sleeve and underarm seams. Turn over top of pocket to the inside and stitch down. Tack pocket into position just above rib, and sew down carefully. Tack through WY around collar and backstitch along the last row in MC of collar binding, then remove WY. Pull out WY holding buttonholes and finish by backstitching through loops. Sew on buttons.



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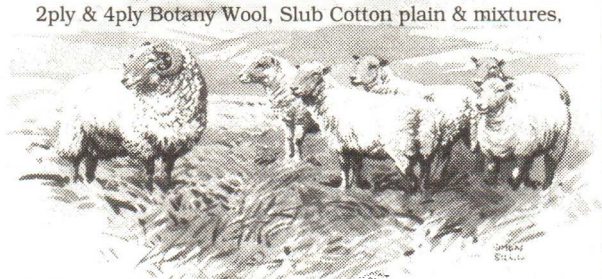

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We sell Brother & Silver Reed machines. Service, parts & repair available. Hague linkers by mail order

**MACHINES**
**These instructions are written for standard gauge punchcard or electronic machines with ribber. We used a Knitmaster/ Silver Reed SK580.**

**YARN**
**Bramwell 4 ply Acrylic.**

**FIBRE CONTENT**
**100% Acrylic.**

**COLOUR**
**We used Black (MC), Dark Grey MN3 (A), Red 328 (B) and White (C).**

**STOCKISTS**
**If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.**

**SIZES**
**To suit chest 102(107,112)cm.**
**Finished measurement 112 (117,122)cm.**
**Length 69cm.**
**Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.**

**MATERIALS**
**Bramwell 4 ply Acrylic.**
**1 x 500g cone in Mc and A.**
**Small amount in B and C.**

**MAIN TENSIONS**
32 sts and 36 rows to 10cm measured over Fair Isle patt A (tension dial approx 6··)
32 sts and 34 rows to 10cm measured over Fair Isle patt B (tension dial approx 7).
Tensions must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 60.

**NOTE**
Wind off approx 100g of MC before starting to knit.
Back only: When knitting back, in order to match the pattern exactly on the shoulders, turnover punchcard so that the printed numbers cannot be seen. Electronic machines use the 'reverse' switch.
Measurements given are those of finished garment and are not to be used to measure work on machine.

**PUNCHCARD/MYLAR SHEET PATTERN NOTE**
Before starting to knit, fill out mylar sheet or punch punch-card and read through the instructions fully.

**FAIR ISLE PATTERN A**
Use patt card A. Set machine for Fair Isle. MC in feeder 1 and A in feeder 2 throughout.

**FAIR ISLE PATTERN B**
Use patt card B. Set machine for Fair Isle. MC in feeder 1 and MC in feeder 2, except during the contrast colour sequences which are as folls:

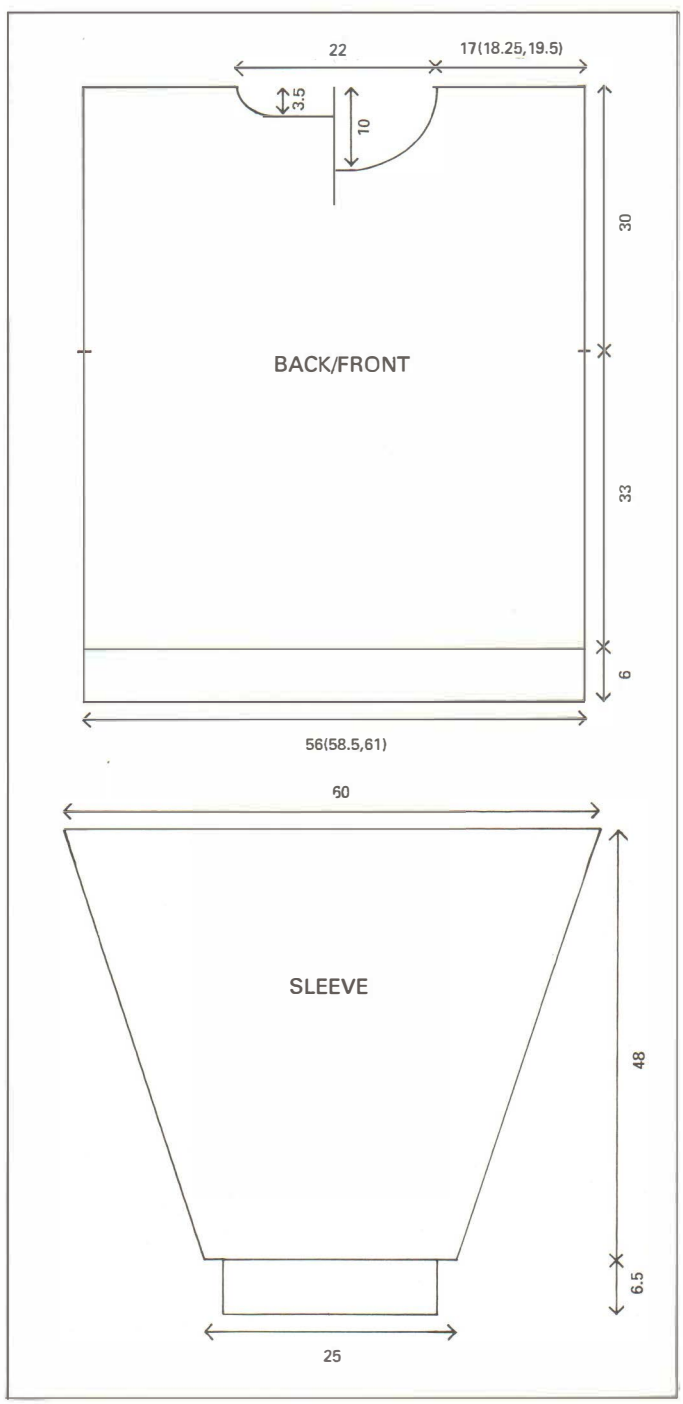
# Man's Turkoman Sweater

## DESIGNED BY GILLIAN LAMB

ILLUSTRATED ON PAGE 47

*The men like Fair Isle and this is definitely masculine and classy...of course you could easily change the colours and keep the ladies happy too.*

**Sequence 1 (back and front)**
MC in feeder 1 and MC in feeder 2, K10 rows.
MC in feeder 1 and A in feeder 2, K1 row.
MC in feeder 1 and B in feeder 2, K1 row.
MC in feeder 1 and C in feeder 2, K1 row.
MC in feeder 1 and A in feeder 2, K1 row.
MC in feeder 1 and MC in feeder 2, K10 rows.
**Sequence 2 (sleeves)**
MC in feeder 1 and A in feeder 2, K1 row.
MC in feeder 1 and B in feeder 2, K1 row.
MC in feeder 1 and C in feeder 2, K1 row.
MC in feeder 1 and A in feeder 2. K1 row.
**Sequence 3 (sleeves)**
MC in feeder 1 and A in feeder 2, K1 row.
MC in feeder 1 and C in feeder 2, K1 row.
MC in feeder 1 and B in feeder 2, K1 row.
MC in feeder 1 and A in feeder 2, K1 row.
**Sequence 4 (neckband)**
MC in feeder 1 and MC in feeder 2, K2 rows.
MC in feeder 1 and A in feeder 2, K1 row.
MC in feeder 1 and B in feeder 2, K1 row.
MC in feeder 1 and C in feeder 2, K1 row.
MC in feeder 1 and A in feeder 2, K1 row.
MC in feeder 1 and MC in feeder 2, K1 row.



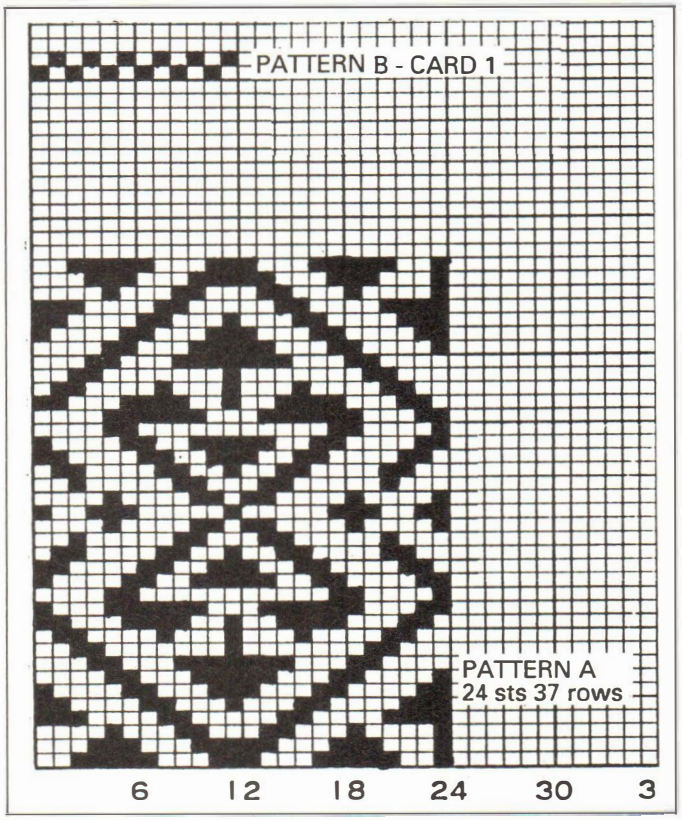

**BACK**
** Using MC cast on 179(188, 194) sts for 2x1 rib. T4·/4· K30 rows. Trans sts to RB. RC000. Inc 1(0,2) sts. Using MC and MT K1 row. Start Fair Isle patt A. K37 rows. RC38. Start Fair Isle patt B, colour sequence 1. K24 rows. RC62. Start patt A and K to RC120. Mark edges with WY for armholes**. K to RC216.
**SHAPE NECK**
Make a note of patt row. Set carr to hold. Push 28 sts at left of centre '0' and all sts on RHS to HP. K1 row. Cast off 2 sts at neck edge on next and foll alt row 2 times altog. Cast off 1 st on next and foll alt row at neck edge, 3 times altog. 55(59,63) sts. K to RC228. Using MC and st st K1 row. Using WY K a few rows and release from machine. Return sts at RHS to WP. Cast off centre 56 sts. Reset patt card and RC. Complete to match first side, reversing shapings.

**FRONT**
K as given for Back from ** to **. K to RC192.
**SHAPE NECK**
Make a note of patt row and set carr to hold. Push 26sts at left of centre '0' and all sts on RHS to HP. K1 row. Cast off 2sts at neck edge on next and foll alt row 4 times altog. Cast off 1 st on next row at neck edge. 55(59,63) sts. K to RC229. Using ▶

WY K a few rows and release from machine. Return sts at RHS to WP. Cast off centre 52sts. Reset patt card and RC. Complete to match first side, reversing shapings.

**SLEEVES**
Using MC cast on 80 sts for 2x1 rib. K3 tubular rows. RC000. T4/4 K32 rows. Trans sts to RB. RC000. Set machine to K Fair Isle patt B shaping as follows: K2 rows. Inc 1 st at each end of next and ev foll 3rd row 10 times altog. 100 sts. K3 rows. Inc 1 st at each end of next and ev foll 4th row, 31 times altog. 192sts. K to RC164. *At the same time* when RC shows 10 start sequence 2. RC14 return to MC in feeder 1 and 2. When RC shows 148 begin sequence 3. RC152 return to MC in feeder 1 and 2. When RC shows 164 cast off loosely.

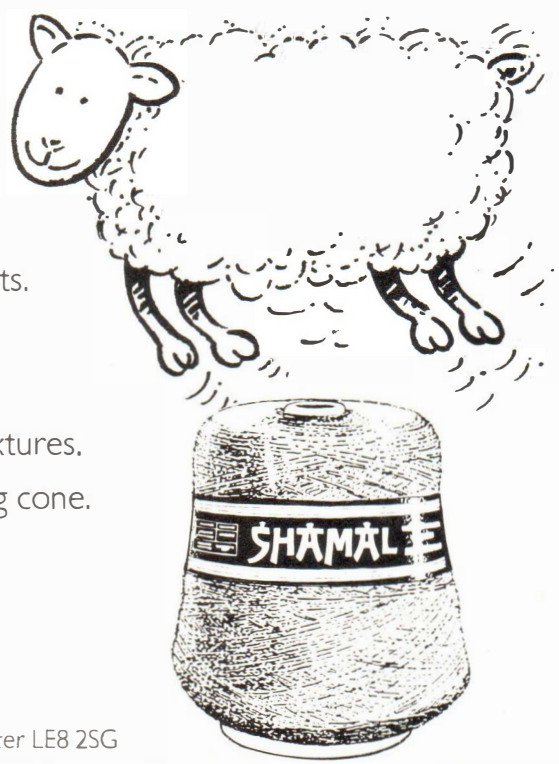
**JOIN RIGHT SHOULDER**
With right side facing replace 55(59,63)sts from front shoulder on to RB. Remove WY and push these sts behind the latches. With wrong side facing replace back shoulder sts on to the same Ns keeping these sts in front of the latches. K back sts through front sts. Push Ns to HP. Using MC at T10 K1 row and cast off loosely.




**NECKBAND**
Using MC cast on 155 sts for 2x1 rib. K3 tubular rows. RC000. T4/4 K14 rows. T6·/6· K1 row. T4··/4·· K14 rows. Trans sts to RB. Set machine for patt B RC000. Foll colour sequence 4. RC7. With right side facing, pick up sts evenly from around neck edge. Using MC at T7 st st K3 rows. Using WY, K a few rows and release work from machine.

**TO MAKE UP**
Join rem shoulder seam. Join neckband seam. Backstitch neatly through open loops of last row worked in MC. Fold neckband in half to wrong side and slip stitch neatly into place. Sew in sleeves between markers. Join side seam and sleeve seams. Swiss darn in C sts on rows 1 and 37 and in B sts on row 19 of patt A as shown in photograph.


# Shamal adds life with 20% wool




* 20% wool/80% acrylic for better results.
* Knits as a 4-ply—bulky but light.
* Machine washable.
* 40 colours including Shetland-type mixtures.
* Great value. Full 44" garment in a 400g cone.

Forsell

T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG

# Beginner's Sweater with Floral Motif

## DESIGNED BY ANNE KENT

*Earn as you learn with this garment, first in our new series of profitable patterns for new knitters.*

**MACHINES**
**These instructions are written for standard gauge machines.**

**YARN**
**Forsell Software 4 ply.**

**FIBRE CONTENT**
**60% Wool, 40% Nylon.**

**COLOUR**
**We used Ivory (MC).**

**STOCKISTS**
**If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 25G.**

**SIZES**
**To suit bust 81.5(86.5,91.5, 96.5,101.5)cm.**
**Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.**

**MATERIALS**
**Forsell Software 4 ply.**
**1 x 400g cone in MC up to size 96.5cm.**
**2 x 400g cone in MC for larger sizes.**

**MAIN TENSION**
29 sts and 40 rows to 10cm measured over st st. Tension measured after washing, leave to dry, do not press if using Acrylic. Tension dial on Knitmaster/Silver Reed 7=MT. If using a Brother or Toyota try tension dial 6=MT.
Tension must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 60.

**NOTE**
Please look at diagram for finished sizes, remember sweater will go on to hips.
Measurements given are those of finished garment and should not be used to measure work on the machine.

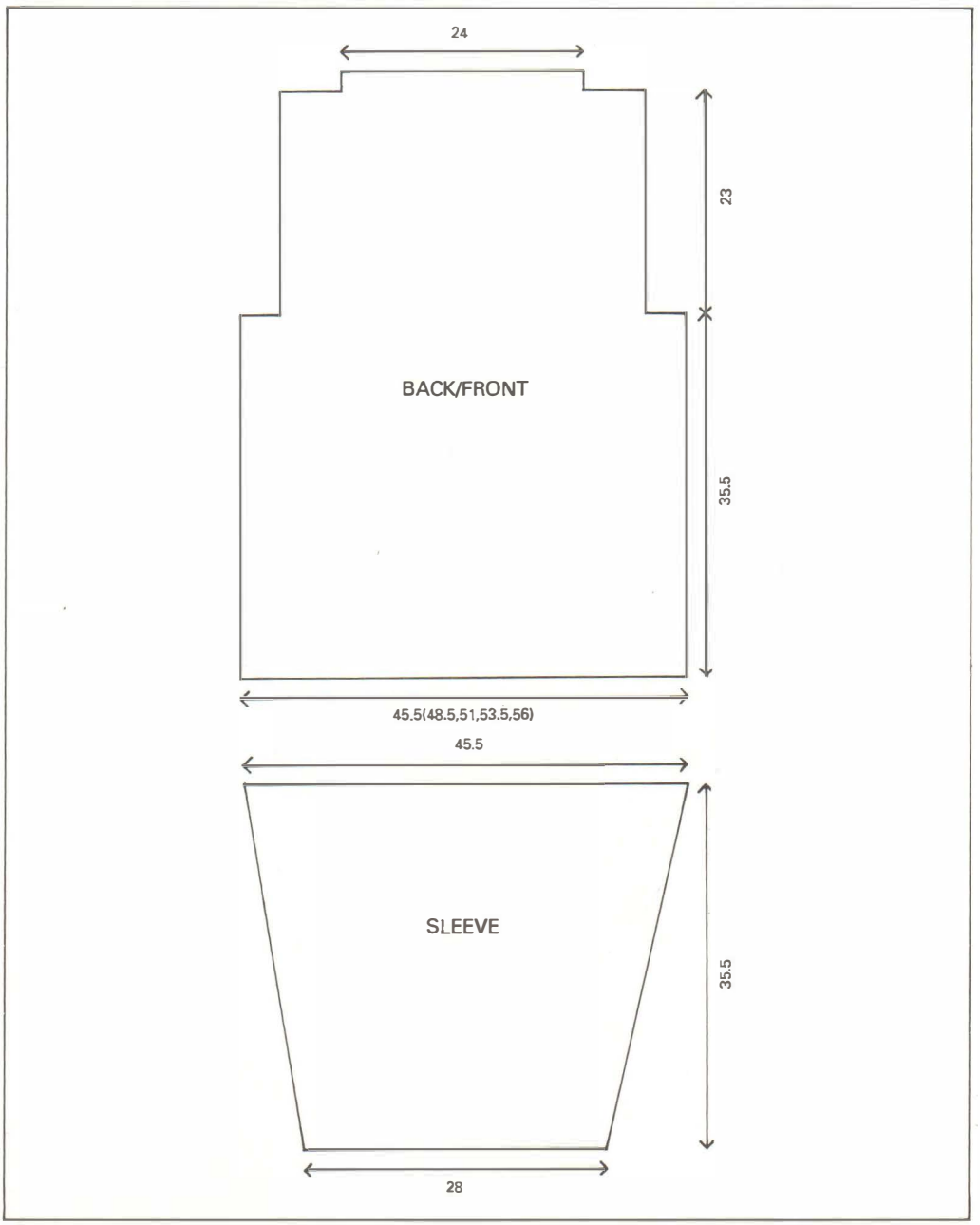
**BACK AND FRONT ALIKE**
Using WY cast on 134(142,150, 156,164) sts. K a few rows finishing with CAR. Using MC at MT-1 (minus one whole tension number down from MT), RC000, at MT-1 K10 rows, MT+1 K1 row (fold row) at MT-1 K10 rows. Pick up sts from first row knitted in MC to make hem. MT+1 K1 row. CAR. MT, reset RC to 000. K to RC 140. CAR. Cast off 2(2,3,4,5) sts at the beg of next 2 rows. K to RC 232. CAR. Cast off 30(34,37,39,42) sts at R, K rem of row. CAL. Cast off same number of sts at L, K rem of row. CAR. K on rem 70 sts, 16 rows, cast of loosely.

**SLEEVES**
Using WY cast on 80 sts. K a few rows CAR. Using MC at MT-1 K6 rows, MT+1 K1 row, at MT-1 K6 rows. Pick up sts to make hem. RC000. MT K4 rows, inc 1 st each end of next and every foll 5th row until you have 132 sts, K to RC140. Cast off loosely.

**TIES**
**(KNIT TWO)**
Using MC cast on 4 sts using 'e' wrap method. At MT K2 rows. Set machine to slip one row.
Knitmaster/Silver Reed — one slide lever forward and dial to S.
Toyota — set for empty in one direction.
Brother — press in one part button.
K 400(400,400,450,450) rows cast off.

**TO MAKE UP**
Sew shoulder seams together using a small backstitch hem. Sew edges of 'roll' neck. Sew in sleeves using small backstitch hem. Sew in sleeve seams and side seams with small backstitch hem, leave hem at bottom of sweater unsewn, sew sleeve hem neatly using mattress stitch. Thread ties through bottom hem and tie in bows.

**MOTIF**
This consists of a series of triangles. Make them all one colour or various colours, even self colour of your sweater. Cast on 2 sts K2 rows, inc 1 st at carr end every row for 22 rows (24sts). Cast off. Sew side together to make bell shape. Try on sweater and pin bells in position. Sew on from behind at top and bottom of bell leaving front section free. You could add some beads or embroider French knots etc.



**MACHINES**
**These instructions are written for Passap/Pfaff 6000E machines.**

**YARN**
**Any 3 ply yarn which will knit to the given tension. We used 2/30s Bright Acrylic and Acrylic.**

**FIBRE CONTENT**
**2/30s Bright Acrylic is 60% Wool, 30% Angora and 10% Nylon. Acrylic is 100% Acrylic.**

**COLOUR**
**We used Acrylic in Grape (MC) and Bright Acrylic in Grey/White mix (A).**

**STOCKISTS**
**To obtain this yarn, please write to Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ.**

**SIZES**
**To suit bust 91-96(97-102,103-108)cm.**
**Finished measurement 108 (114,120)cm.**
**Length 58.5cm.**
**Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.**

**MATERIALS**
**Acrylic.**
**400g in MC.**
**2/30s Bright Acrylic.**
**250g in A.**
**Garment weights 390g for second size.**

**MAIN TENSIONS**
**PATTERN A**
30 sts and 140 rows = 10cm (SS $4\frac{1}{2}$/5.
**PATTERN B**
26.5 sts and 72 rows = 10cm. SS $4/4\frac{1}{2}$.
Tensions must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 60.

**NOTE**
2/30s is used double throughout. All row counts refer to the manual row counter on the lock. Length may be altered by approx 1.5cm for every 24 rows on the fronts and 12 rows on the back. Inc or dec total number of sts for front binding by 5 sts for every difference of 24 rows. Cover side and shoulder seams with knitted or purchased binding for a reversible garment.
Measurements given are those of finished garment and should not be used to measure work on the machine.

**ELECTRONIC PROGRAMME**

| | | |
|---|---|---|
| PROG | | ENT |
| ERASE | | ENT |
| Cast on | 8 | ENT |
| All st Patt | NO | |
| St Patt A | 1008 | ENT |
| Alter | | ENT |
| Direct | | ENT |
| ColRev | | ENT |
| Direct OK | | ENT |
| Add | NO | |
| Knit Tech | 192 | ENT |
| Enlarge | NO | |
| Test | NO | |
| All st Patt | NO | |
| St Patt B | 117 | ENT |
| All St Patt | | ENT |
| Form | NO | |
| L.ND-90 | Acc to size | ENT |
| R.ND+90 | Acc to size | ENT |
| Start cast on | | ENT |
| START POS | | ENT |

Cast on.

# Diamond Quilted Waistcoat

## DESIGNED BY SHOMAR

*Something both stylish and useful for the 6000E knitters to get their needles round. Waistcoats are always useful and this one is no exception. Knit one for yourself before the menfolk spot it*

**LEFT FRONT**
Bring 81(86,90) Ns and pushers on FB and corresponding Ns on BB to WP. * Following instructions on console, work tubular cast on, knitting row 1 with SS2 and rows 2-4 with SS$4\frac{3}{4}$. Cont to knit to RC17. Locks on left. Handle down, Orange strippers. Locks N/N, SS 5, K1 row to right *. Engage St Patt A SS$4\frac{1}{2}$/5. RC000. Knit in patt to RC420. Adjust length here if required.
**SHAPE ARMHOLE.**
RC000. Placing Ns and pushers in and out of work as necessary on each bed, cast off 15 sts at right on both beds. Press COR to amend st. width. *At the same time* commence the front shaping. Dec 1 st on both beds on this and ev foll 12th row, 31 times altog. 35(40,44) sts rem. Knit straight to RC372. Cast off. Press COR to amend st. width, and RC to 000.

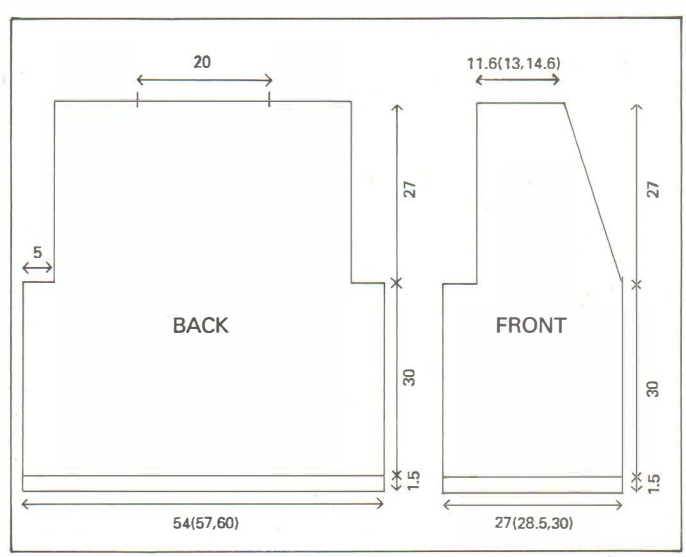
**RIGHT FRONT**
Knit as given for left front, reversing shaping.

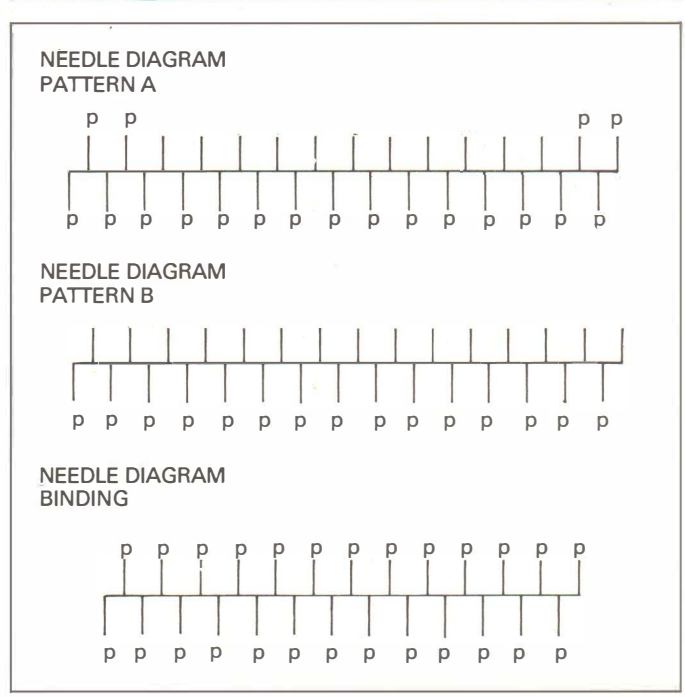
**BACK**
Bring 143(151,159) Ns and pushers on FB and corresponding Ns on BB to WP. Work from * to * as given for left front. Engage St Patt B. RC000. SS$4/4\frac{1}{2}$. Work in long stitch to RC216.
**SHAPE ARMHOLE**
RC000. Cast off 13 sts at beg of next 2 rows. K to RC194. Mark centre and 26th N each side. Cast off.

**FRONT BINDING**
**(KNIT TWO PIECES THE SAME)**
Reprogramme the machine for Cast on 11 and St Patt A Tech 108. Bring 102 Ns on each bed to WP (total sts 204). Following instructions on console, cast on for tubular open at right using WY. Engage St Patt A and K a few rounds. RC000. Using MC, SS $4\frac{3}{4}$, K9 rounds (RC18). SS 6, K1 round (fold row). SS $4\frac{3}{4}$, K9 rounds (RC38). K a few rounds with WY and remove from machine.

**ARMHOLE BINDING**
**(KNIT TWO)**
Work as given for front binding, but over 90 sts on each bed (total sts 180).

**TO MAKE UP**
Pin and block pieces to size. Steam well, do *not* press and leave to dry completely. Join side and shoulder seams. Attach seam binding if used. Join front binding into long strip and placing seam at centre back marker, attach binding by your favourite method. Neaten ends. Attach armhole binding in the same way. Give final light steam. A brooch or clasp may be attached at point of 'V' if desired.



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# Hedgerows

## DESIGNED BY JOAN ROBERTS

ILLUSTRATED ON PAGE 55

*Not so much a garment, more a work of art and the only problem with selling this lovely sweater is having to part with it*

**MACHINES**
**These instructions are written for electronic machines with ribber. We used a Brother 950i.**

**YARN**
**Denys Brunton Designer Yarns De-lux 4 ply. Oddments of any 4 ply.**

**FIBRE CONTENT**
**100% Acrylic.**

**COLOUR**
**We used Black (MC), Leaf Green (A), Violet (B), Khaki (C), Deep Pink (D), Pale Yellow (E) and Pale Pink (F).**

**STOCKISTS**
**If you have any difficulty in obtaining this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, W. Yorks BD19 3QR.**

**SIZES**
**To suit bust 91(97,102)cm.**
**Finished measurement 102 (108,114)cm**
**Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.**

**MATERIALS**
**Denys Brunton Designer Yarns De-lux 4 ply.**
**1 x 400g cone in MC.**
**Approx 25g of A and F.**
**Approx 10g of B,C,D and E.**
**1 skein of stranded tapestry yarn in white (G), leaf green (H), light green (J), scarlet (K), blue (L), gold (M), rose pink (N) mulberry (P) and pale orange (Q).**
**1 skein of stranded embroidery cotton cream (R).**

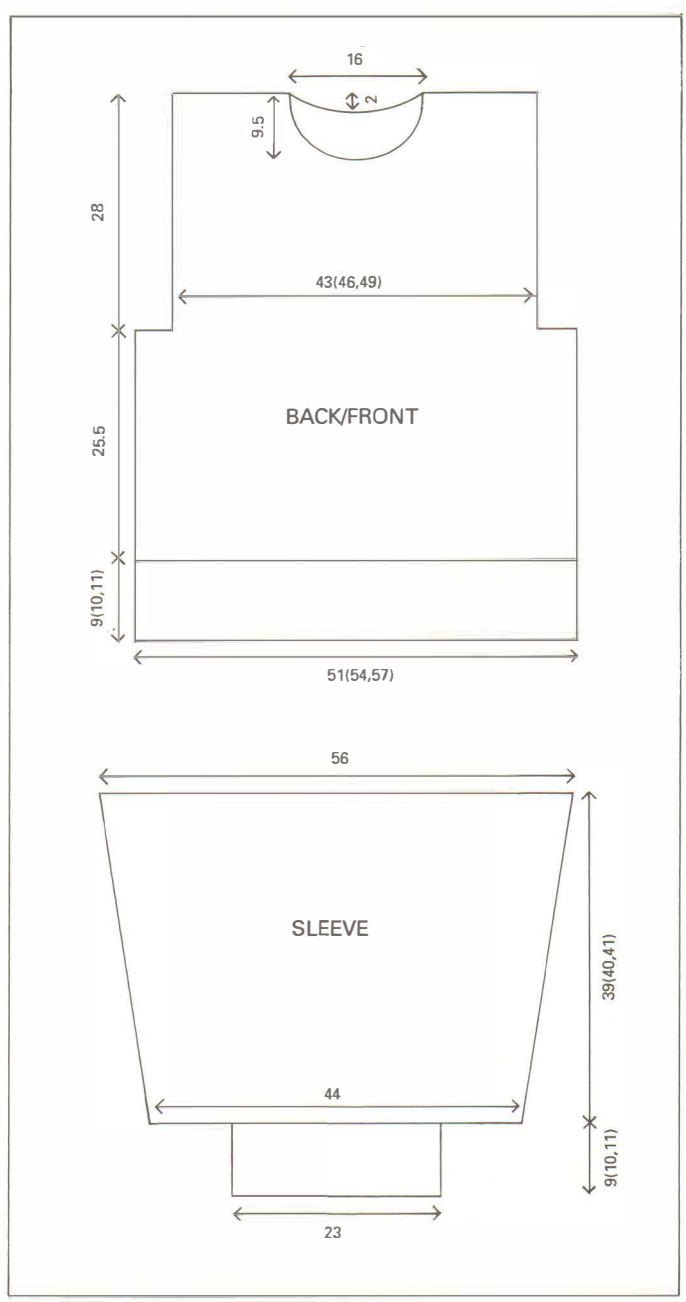
**MAIN TENSION**
29.5 sts and 42.5 rows to 10cm measured over st st (tension dial approx 7).
Tension must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 60.

**NOTE**
Measurements given are those of fiished garment and should not be used to measure work on the machine.

**MYLAR SHEET PATTERNS**
Fill in mylar sheets 1, 2 and 3. Use MC in feeder 1 throughout.
**DOG VIOLETS AND WILD STRAWBERRIES**
Mylar sheet 1(a). Patt selector switch in centre pos. Variation switches 1 and 2 in upper pos. A: Rows 1-52, sts 1-60 over Ns Y64 Y5.
B: Sts 1-29 over Ns Y3 G26.
**RED CAMPIONS**
Mylar sheet 1(b). Patt selector switch in upper pos. Variation switch 1 in upper pos. Rows 58-98, sts 1-60 over Ns Y60 Y1.
**HONEYSUCKLE AND DOG ROSES**
Mylar sheet 2(a). Patt selector switch in upper pos. Variation switch 1 in upper pos. Rows 1-130, sts 1-60 over Ns Y60 Y1.
**BACK SHOULDER ROSES**
Mylar sheet 2(b). Patt selector switch in upper pos. Variation switch 5 in upper pos. Rows 78-130 sts 1-60 over Ns G1 G60.
**SLEEVE ROSES**
Mylar sheet 2(c). Patt selector switch in upper pos. Variation switch 5 in upper pos. Rows 51-130, sts 1-60 over Ns Y40 G20.
**SLEEVES — LEAVES FOR GREATER STITCHWORT AND SPEEDWELL**
Mylar sheet 3. Patt selector switch in upper pos. Variation switch 5 in upper pos. Rows 1-63, sts 1-43 over Ns Y22 G21.

**BACK**
Using MC, cast on 150(158, 168) sts for 1x1 rib. K2 tubular rows. RC000. T1··/1··, K 46(50,54) rows, working stripes of A when RC shows 7 and 8, 21 and 22, 41 and 42. Trans all sts to RB. RC000. CAL. Using MT and MC, K to RC110. Cast off 12 sts at beg of next 2 rows. 126(134, 144) sts. K to RC174. CAL. Program mylar sheet 2(b) and K1 row to select Ns. Foll colour sequence and using A or F in feeder 2, K to RC223. CAR.
**SHAPE NECK**
Set carr to hold. Push 18 sts right of centre '0' and all sts on LHS to HP. K2 rows. Push 1 st at neck edge to HP on ev row to RC231, using MC only for last 3 rows. Run off 39(43,48) shoulder sts on to WY. Turn RC to 223, CAL. Leave 24 sts right of centre '0' and 18 sts left of centre '0' in HP. Push other Ns from HP to WP. Shape neck on LHS as given above. K1 row over 48 neck sts. Run off on WY.

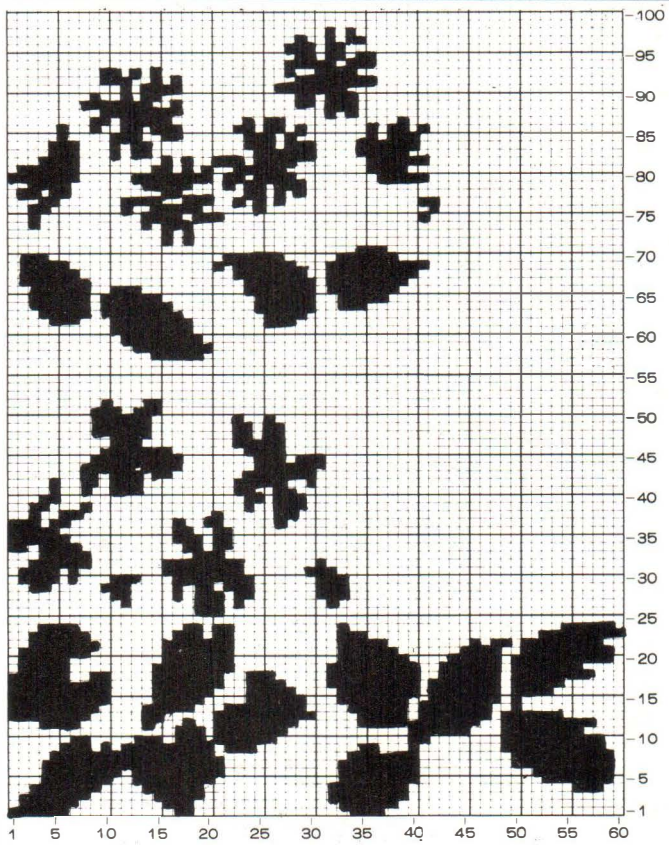



**FRONT**
Knit rib as given for back. CAL RC000. Program mylar sheet 1(a) Using MT and MC, K1 row to select Ns. Using A or B in feeder 2, K the pattern. RC53. CAR. Using MC only, K to RC56. CAL Program mylar sheet 1(b). K1 row to select Ns. Using C or D in feeder 2, K the patt. RC98. Using MC only, K1 row. CAR. Program mylar sheet 2 (a). K1 row to select Ns. K in patt to RC110. Cast off 12 sts at beg of next 2 rows. 126(134,144) sts. Cont in patt to RC190. CAL.
**SHAPE NECK**
Using a separate length of MC, cast off centre 20 sts. Put sts on RHS to NWP on nylon cord. K1 row. Cast off 2 sts at neck edge on next and alt rows, 7 times. Cont in patt to end of program. RC230. Using MC only, K1 row. Run off on WY. Turn RC to 190. Return Ns in NWP to WP and shape neck on RHS. Join left shoulder. With right side facing replace left back shoulder sts behind latches, with wrong side facing replace front shoulder sts. Pull front sts through. CAL. Using MT and MC, K1 row. T10 K1 row. Latch off.

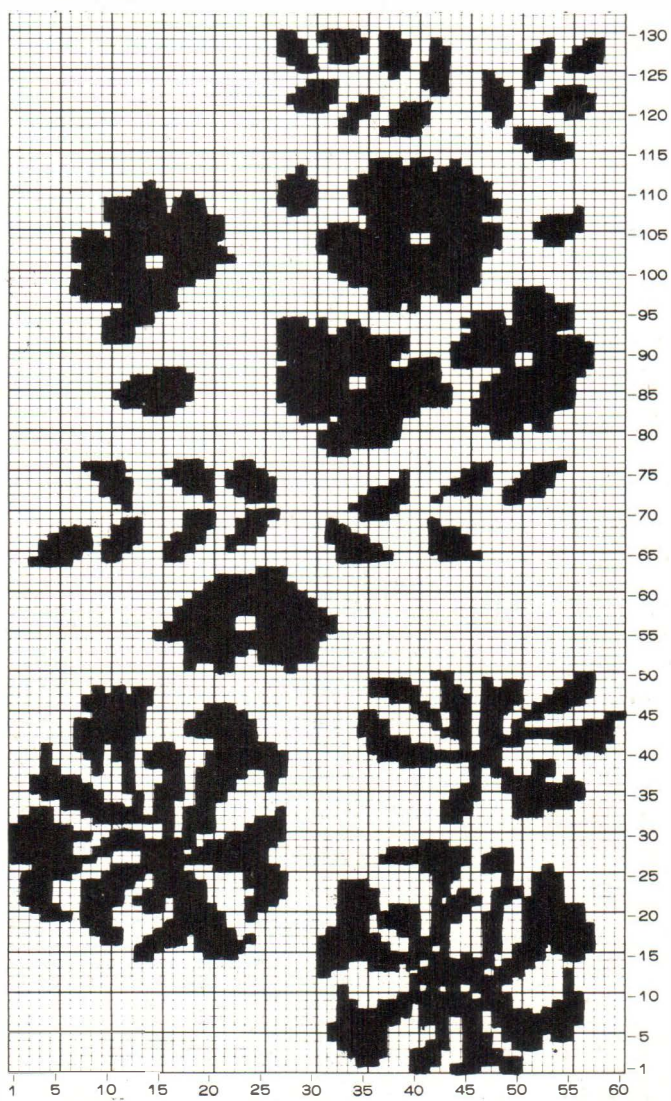
**NECKBAND**
Using MC, cast on 139 sts for 1x1 rib. K2 tubular rows. T2/2, K6 rows, T1··/1··, K12 rows. T1·/1·, K8 rows. T1··/1··, K12 rows. T2/2, K6 rows. Trans sts to RB. Make a hem by picking up cast on edge. T8, K2 rows. With wrong side facing, pick up 48sts from back and 91 evenly from front. T9, K1 row. K1 loose row and latch off.
Join right shoulder.

**RIGHT SLEEVE**
With wrong side facing, pick up armhole edge on to 164 Ns. ▶

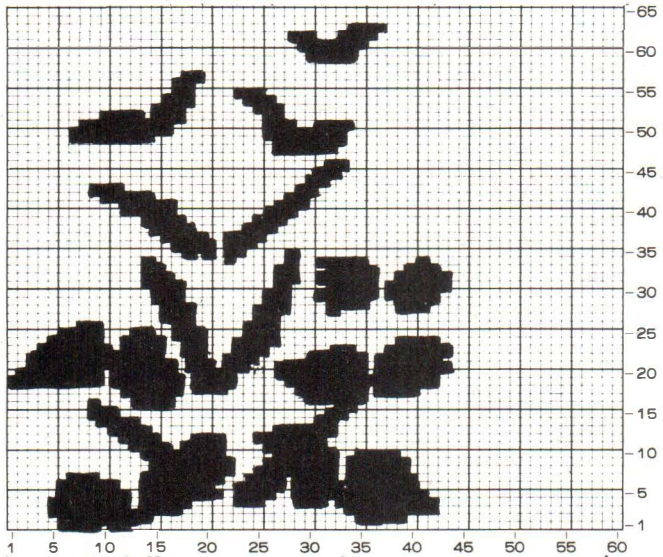
# Hedgerows




MYLAR SHEET 1




MYLAR SHEET 2




MYLAR SHEET 3

Using MT and MC, K to RC160. Dec 1 st at each end of ev 10th row. 132 sts. K to RC 166(170, 174). Run off on WY.

**LEFT SLEEVE**

With wrong side facing, pick up armhole edge on to 160 Ns. CAR. RC000. Using MT and MC, K1 row. Program mylar sheet 2(c). K1 row to select Ns. Using A or F in feeder 2, K the patt. Dec as given for right sleeve. RC82. Using MC only, K19 rows. CAL Program mylar sheet 3. K1 row to select Ns. Using A in feeder 2, K the patt. RC165. K1 (5,9) rows. Run off on WY.

**CUFFS**

Using MC, cast on 71(73,75) sts for 1x1 rib. Work as given for back rib 46(50,54) rows. Trans sts to RB. With wrong side facing, pick up sts evenly from end of sleeve. T9, K1 row. K1 loose row. Latch off.

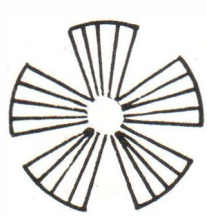
**EMBROIDER BEFORE MAKING UP**

1 strand of tapestry yarn used.
2 strands of embroidery cotton.
Stem stitch is used for all stalks.

**DOG VIOLET**

Stalks — H.
Centre straight st — R.

**WILD STRAWBERRY**



Stalks — J.
5 petals straight st — G.
5 sepals straight st — J.
Centre French knot — J.
Fruit long and short st — K.
Seeds seed st — M.

**RED CAMPION**

Stalks — C.
Centre back st — G.
French knot — C.
Sepals long and short st — P.

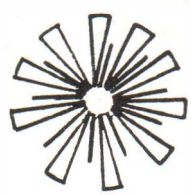
**HONEYSUCKLE**

Stems — A.
Flowers long and short st — Q.
Stamens straight st — R.
Leaves satin st — A.

**DOG ROSE**

Stems — A.
Petals long and short st — N.
Stamens seed st — M.
Centre straight st — A.

**GREATER STITCHWORT**



Stalks — H.
5 petals straight st — G.
5 sepals straight st — H.
10 stamens seed st — M.
Centre French knot — H.

**GERMANDER SPEEDWELL**

Stalks — J and P.
4 petals straight st — L.
Centre French knot — G.

**TO MAKE UP**

Sew cast off edges of armholes to top of sleeves. Join side and sleeve seams keeping rib seams flat. Mattress stitch neckband seam.

# Passap Fluffy Jacket

## DESIGNED BY SHOMAR

*Feminine and fluffy to make any little girl feel special*

**MACHINES**
**These instructions are written for Passap/Pfaff Duomatic and Electronic machines.**

**YARN**
**King Cole Angora Look and Bramwell Silky.**

**FIBRE CONTENT**
**Angora Look is 80% Courtelle, 20% Nylon.**
**Bramwell Silky is 100% Bright Acrylic.**

**COLOUR**
**We used Angora Look in White (MC) and Silky in White (A).**

**STOCKISTS**
**If you have any difficulty in obtaining these yams, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX or F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.**

**SIZES**
**To suit chest 61(66,71)cm.**
**Finished measurement 66(74, 82)cm.**
**Length 31.5(34.5,37.5)cm.**
**Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.**

**MATERIALS**
**King Cole Angora Look.**
**1 x 400g cone in MC.**
**Bramwell Silky**
**Small amount in A.**
**Garment weighs 150g for size 66cm.**

**MAIN TENSION**
SS $5\frac{1}{2}/4\frac{1}{2}$.
23 sts = 10cm and 37 rows = 10cm measured over pattern.
Tension must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 60.

**NOTE**
2 strands of Silky are used for the bindings. All st counts refer to sts on RB only. Electronic owners should knit as given for Duomatics. Electronics are not required for this pattern.

This type of fabric can easily be knitted by owners of Japanese machines with ribbers. Ribber set to HP position, racking handle at extreme right and both beds set to K both ways. Rack one place to right or left every row. Release ribber sts before dec or casting off. TD approx 5/4 depending on machine.
Measurements given are those of finished garment and should not be used to measure work on the machine.

**PATTERN NOTE**
Racking handle should be at the extreme right. Arrange Ns according to Diagram 1. K1 row and rack 1 place to the L 6 times altog. K1 row and rack 1 place to the R, 6 times altog.
These 12 rows form the pattern. Release FB sts if required before dec.

**BACK**
Push up 76(86,94) Ns on both beds. Handle down. Using MC arrange for 1x1 rib. Orange strippers. Locks N/N, SS $1\frac{1}{2}$. K zig-zag row. Locks CX/CX, SS 3. K2 rows. Locks N/N, SS4, K3 rows. Trans all sts to RB. Handle down. Arrange Ns according to Diagram 1, ensuring there are enough Ns at each end of RB to cover racking. Black strippers. SS$5\frac{1}{2}/4\frac{1}{2}$. RC000. K 108(120,132) rows in patt. Release FB sts. Locks N/GX, K1 row and cast off loosely.

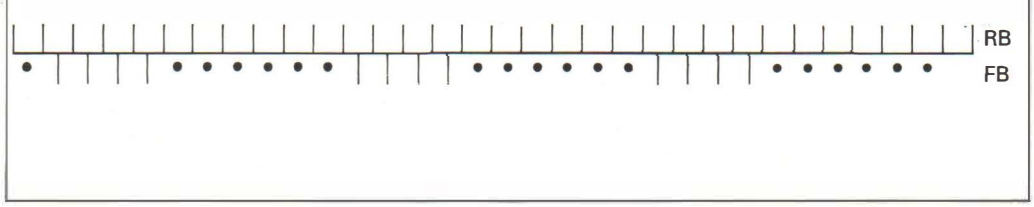
**LEFT FRONT**
Push up 34(37,44) Ns on both beds. Work as given for back to RC 82(90,102).
**SHAPE NECK**
Cast off 4(4,5) sts at beg of next row. K2 rows. Cast off 3 sts at beg of next row, K2 rows. Dec 1 st at neck edge on next and foll alt rows, 6(6,8) times altog. 21(24,28) sts rem. K straight to RC 108(120,132). Release FB sts. Locks N/GX, K1 row and cast off loosely.
Knit right front as given for back front, reversing shapings.

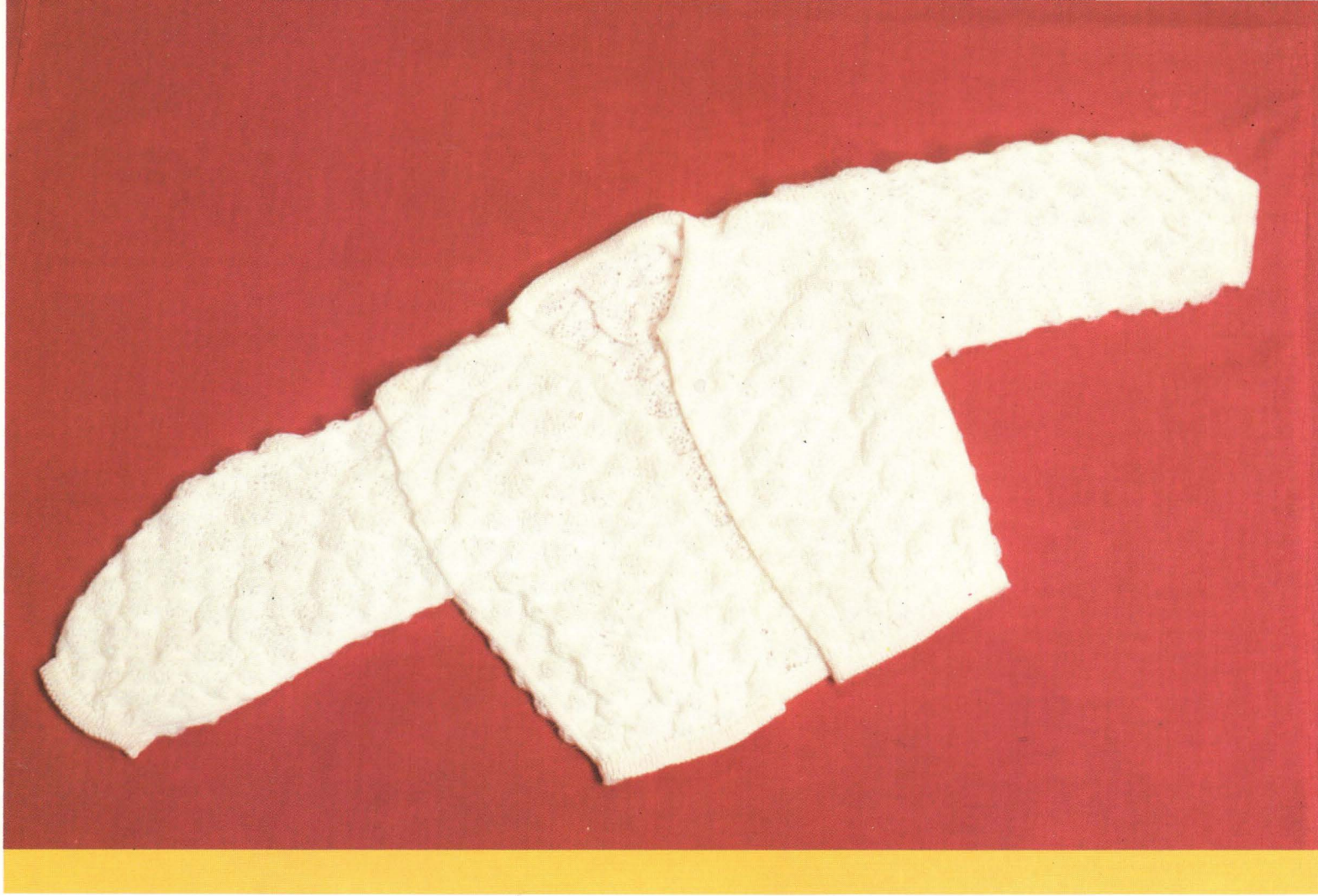
**SLEEVES**
Push up 68(76,76) Ns on both beds. Work as given for back to RC 90(96,96). Mark centre before casting off loosely.

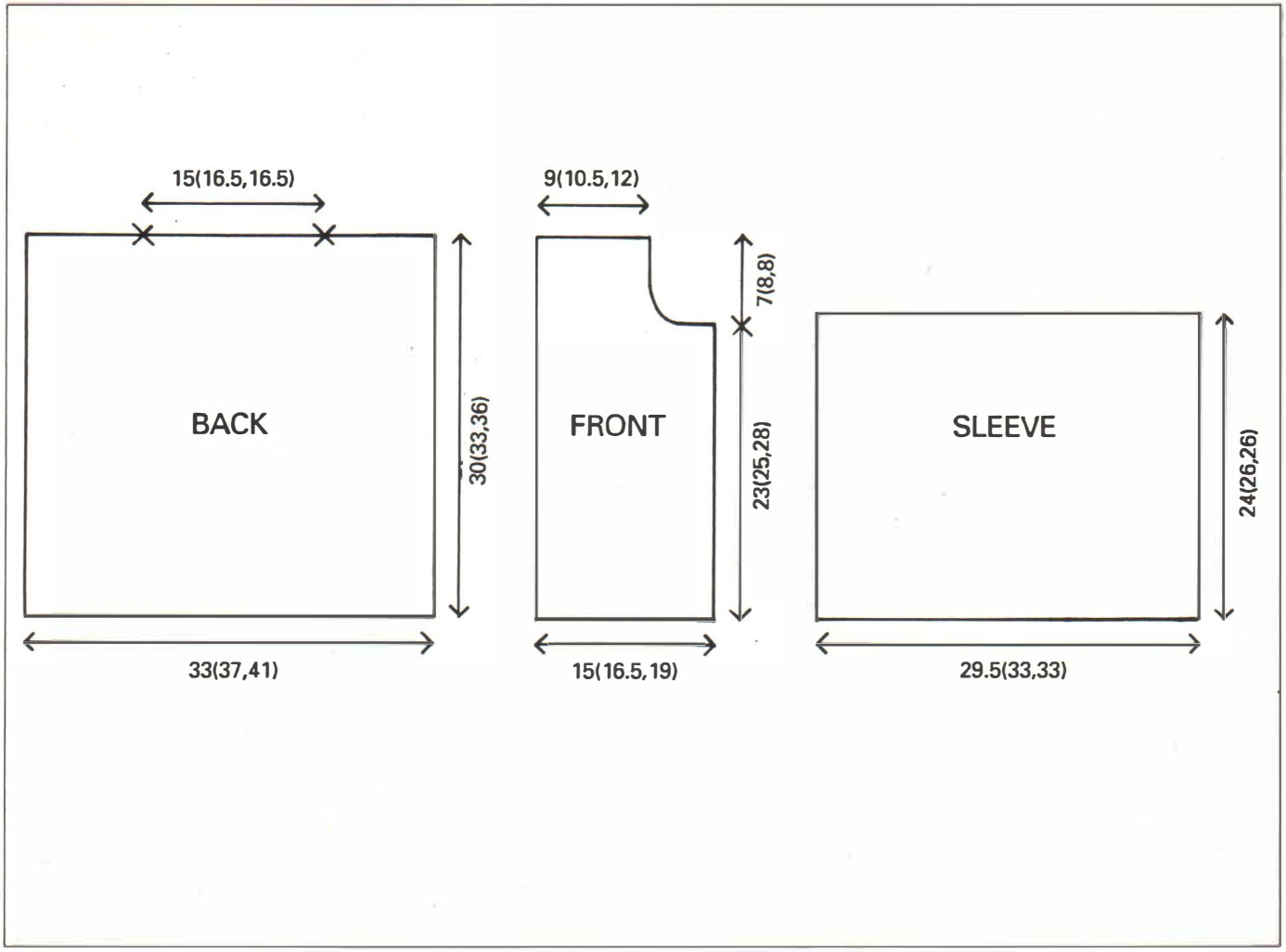
**BINDING**
**LOWER EDGE BINDING**
Push up 160(170,180) Ns on both beds. Handle down. Locks N/N, SS$1\frac{1}{2}$ and using A, K1 row. Locks CX/CX, SS3, K2 rows. Handle up. SS$4\frac{1}{2}$. Black strippers. K1 row. RC000. Cont to K circular to RC12. Using WY, K a few rows, ending with 2 rows N/N. Strip from machine.
**SLEEVE BINDING (KNIT TWO ALIKE)**
Work as given for lower edge binding, but over 46(50,50) Ns on each bed.
**NECK BINDING**
Work as given for lower edge binding, but over 84(90,90) Ns on each bed.
**FRONT EDGE BINDING (KNIT TWO ALIKE)**
Work as given for lower edge binding, but over 76(82,90) Ns on each bed.

**TO MAKE UP**
Unravel FB sts. Pin pieces to size, cover with a damp cloth and leave to dry. Join shoulder seams. Set in sleeves matching marker to shoulder seam. Attach binding to outside of sleeve edge by backstitching through open loops of last row in A. Hem down on inside. Join side and sleeve seams. Attach lower edge, neck and front edge binding in the same way as given for sleeve. Give final light steam if required.

DIAGRAM 1






15(16.5,16.5)
BACK
30(33,36)
33(37,41)
9(10.5,12)
FRONT
7(8,8)
23(25,28)
15(16.5,19)
SLEEVE
24(26,26)
29.5(33,33)

# Bird Panel Sweater

## DESIGNED BY DENISE SMITH

*Very simple shaping, making this an easy garment to knit if you haven't tried Jacquard before*

**MACHINES**
**These instructions are written for Brother 950i machines with ribber.**

**YARN**
**Jandis 2/14 Brushed Bright Acrylic.**

**FIBRE CONTENT**
**100% Acrylic.**

**COLOUR**
**We used Black (MC) and Cerise (A).**

**STOCKISTS**
**If you have any difficulty in obtaining this yarn, please write to Page Two, 2/3 Church Mews, Wisbech Cambs PE13 1HL (Tel: 0945 476 579).**

**SIZES**
**To suit bust 86-91(96-101)cm.**
**Finished measurement 101 (110)cm.**
**Sleeve seam 45.5(46.5)cm.**
**Figures in brackets ( ) refer to larger the size; where there is only one set of figures, this applies to both sizes.**

**MATERIALS**
**Jandis 2/14s Brushed Bright Acrylic.**
**1 x 350g cone in MC.**
**1 x 350g cone in A.**
**4 small black, shiny beads.**
**Size 3.00mm crochet hook.**

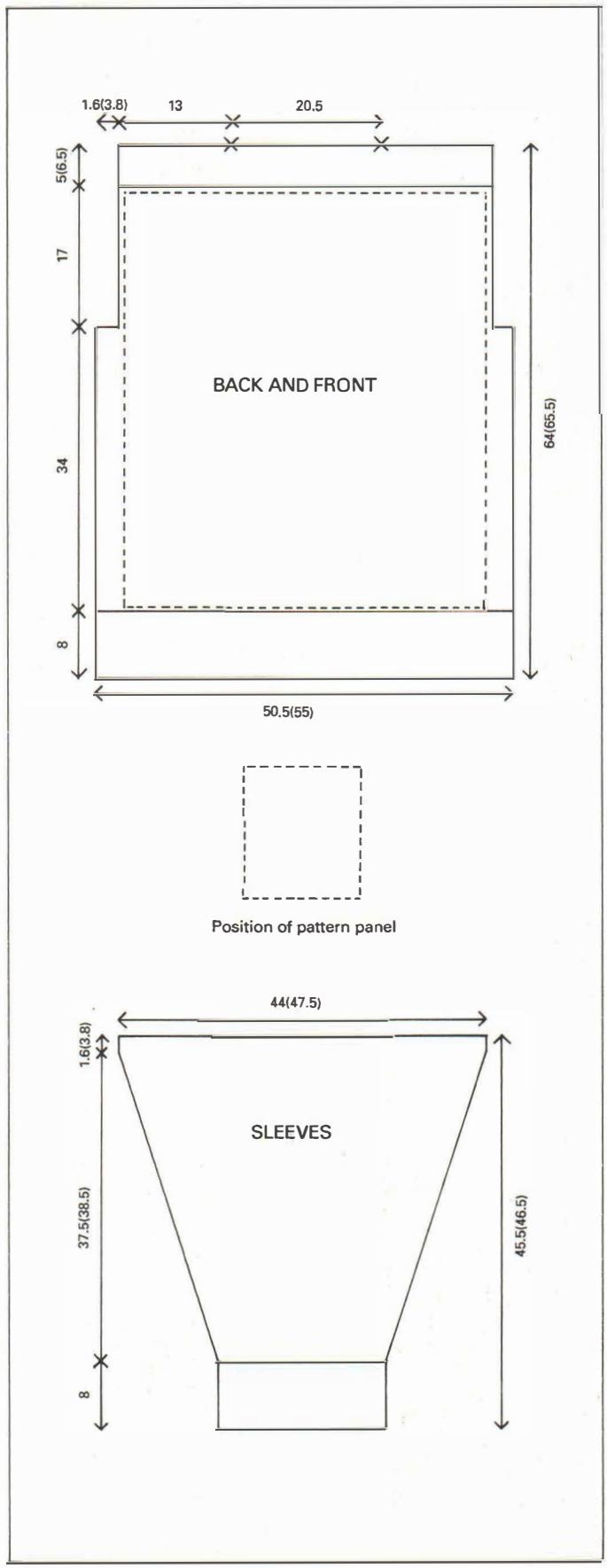
**MAIN TENSION**
31.5 sts and 78 rows to 10cm measured over Jacquard patt lightly steamed (tension dial approx 5/5).
Tension must be matched exactly before starting garment.

**ABBREVIATIONS**
See page 60.

**NOTE**
**IMPORTANT**
Make sure that there are an even number of Ns on the ribber before knitting Jacquard. Insert the close knit bar before casting on.
Measurements given are those of finished garment and should not measure work on the machine.

**PROGRAMME MACHINE AS FOLLOWS:**
**BACK AND FRONT**
**(PATTERN 1)**
Pattern selector switch at middle position. No 2 (pattern B reverse) Switch to upper position. No 7 (KH/KHR) Switch to upper position.

**PATTERN A**
FN = Y72.
Left hand edge of pattern = Y72.
Right hand edge of pattern = G1.
**PATTERN B**
FN = G1.
Left hand edge of pattern = G1.
Right hand edge of pattern = G73.

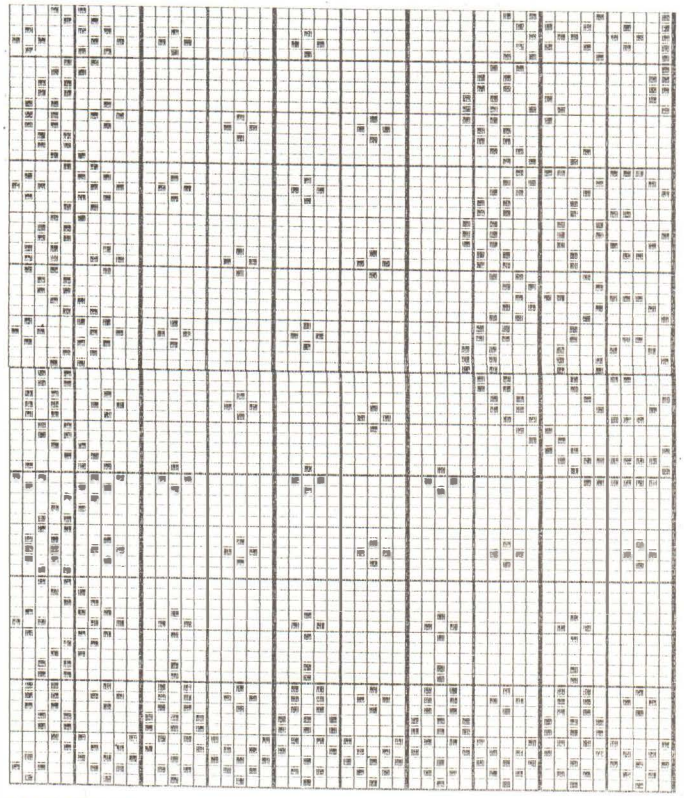



**SLEEVES**
**(PATTERN 2)**
Programme for all over patterning.

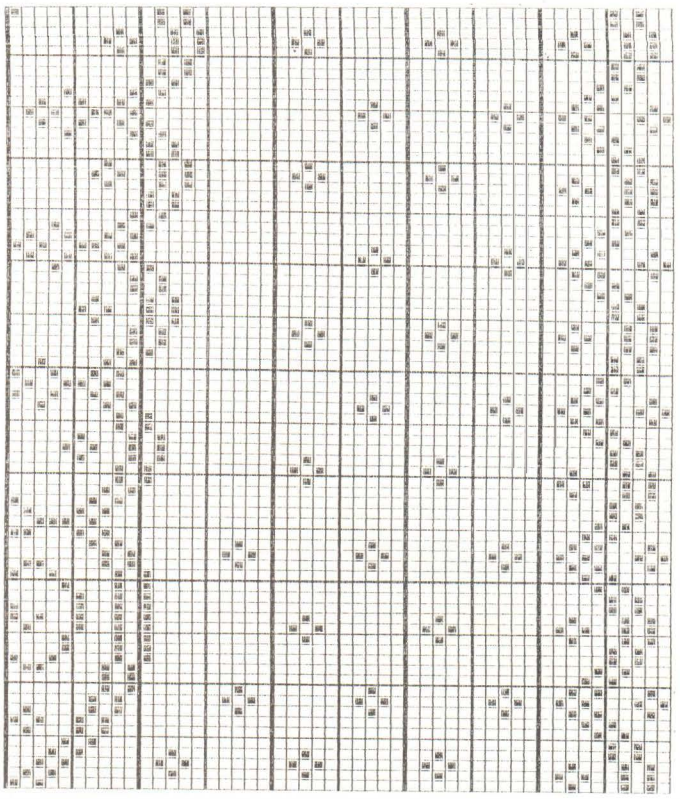
**BACK AND FRONT ALIKE**
Programme machine for patt 1 (see note). Bring Ns Y79(Y86) to G80(G87) to WP on both beds and arrange for 2x1 rib. Using MC, cast on and K3 circular rows. CAR. MT-5, K35 rows. CAL. Bring in between Ns on both beds to WP (making sure that there are an even number of Ns on the ribber; adjust if necessary by bringing up 1 more N to WP on ribber, or transferring 1 ribber st to RB). K2 circular rows. K1 row on both beds, selecting Ns for patterning. CAR. Set machine for Jacquard knitting. MT RC000. Using MC and A, K to RC266.
**SHAPE ARMHOLES**
Cast off 5(12) sts at beg of next 2 rows. K straight to RC398. Set machine for full needle rib. Using MC and MT-5, K 28(34) rows. Trans sts to RB, K1 row at T10 and cast off with the latch tool, marking Ns Y33 and G34 for neck.

**SLEEVES**
**(PATTERN 2)**
Programme machine for patt 2 (see note).
Bring 70(76) Ns to WP on both beds and arrange for 2x1 rib. Using MC, cast on and K3 circular rows. CAR. MT-5, K35 rows. Bring in between Ns on both beds to WP and K2 circular rows. CAL. K1 row on both beds selecting Ns for patterning. Set machine for Jacquard knitting. Using MC and A at MT, RC000, inc 1 st at each end of ev 8th row, 35(37) times. 140(150) sts. K to RC 292(300). Mark both ends of last row. K to RC 304(330). Trans sts to RB, K1 row at T10 and cast off with the latch tool.

**TO MAKE UP**
Lightly steam press each piece to size. Join shoulder seams, matching markers. Set in sleeves matching markers to cast off sts of armhole. Join side and sleeve seams. Sew a bead to each eye. Lightly steam seams.
**CROCHET EDGING FOR NECK (OPTIONAL).**
Using a 3.00mm crochet hook and MC, work * 3 chain, 1 treble into first st, miss 1 st, slip stitch into next st *. Rep from * to * all round neck, finishing with a slip stitch into first st. ▶



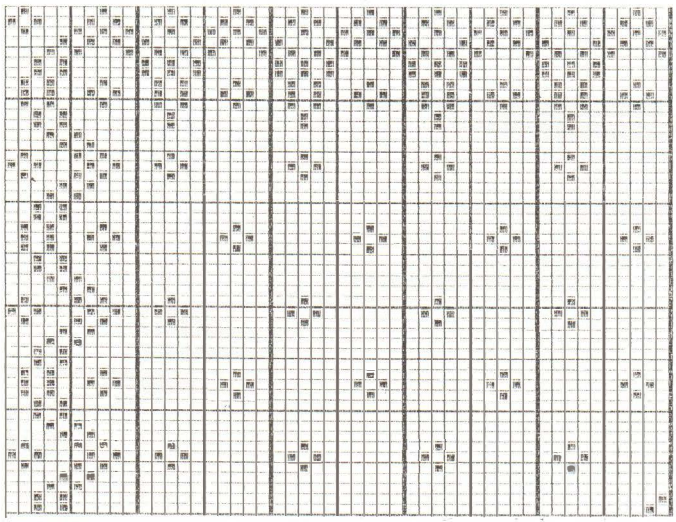
**PATTERN 1E**
145 sts 199 rows



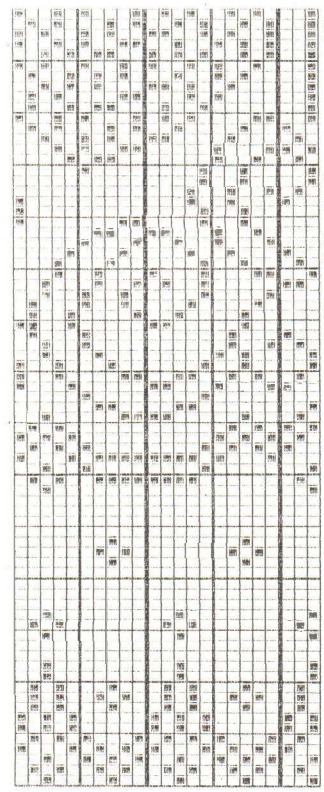
**PATTERN 1C**
73 sts 199 rows

# ABBREVIATIONS

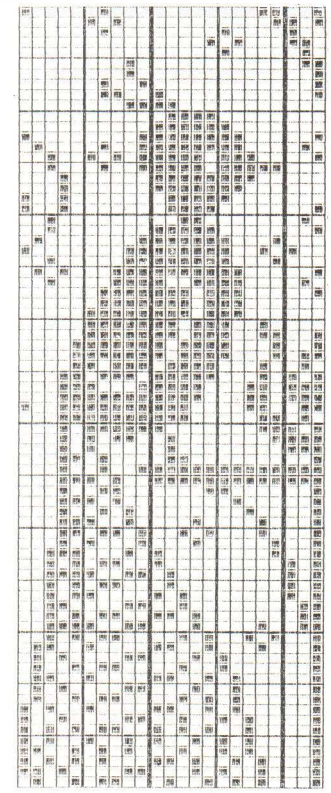
alt = alternate(ly)
altog = altogether
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
dec = decrease
DK = double knit
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = rear bed
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WP = working position
WY = waste yarn
( ) = figures in brackets refer to larger sizes



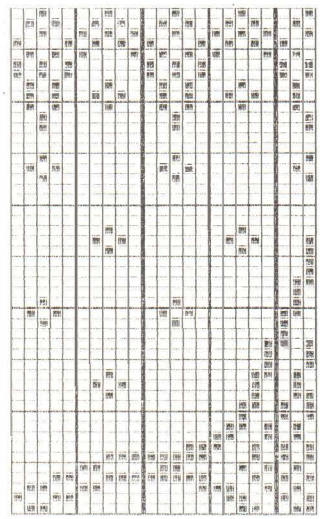
**PATTERN 1A**
73 sts 199 rows



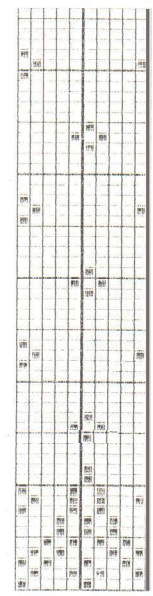
**PATTERN 1F** 73 sts 199 rows



**PATTERN 1D** 73 sts 199 rows



**PATTERN 1B**
73 sts 199 rows



**PATTERN 2**
10 sts 56 rows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# Fund raising for knitting clubs

Joyce Monks from the Warrington knitting club wrote to us about a successful fund raising project that she wanted to share with other clubs. Joyce's club had organised a fashion show and after the show had finished they were approached by a lady who asked if they would do a repeat of the show to raise money for her playgroup. She would provide the hall, sell the tickets and make the refreshments if they would provide the show. The effort was a resounding success and although the knitting club did not ask for any payment the group insisted that they took £20 from the money raised. Joyce says: "This got me thinking. There are many organisations which are crying out for extra funds. There are also ladies in our club who love to knit but who have not many people to knit for. Also there are people who would like to display and sell their garment... why not combine the two? We made it known that we were available to give fashion shows for worthy causes and also told members that if they would like to make garments for sale we would model them in the first half and sell them in the interval.

"10 per cent of what we sell goes to the cause we are giving the fashion show for. Within a month we were booked for at least six shows and were being asked about coming back next year at some of them. It has proved very popular with the audiences and we also sell quite a lot of garments for our club members so I feel that we are doing a good job all round. I am sure that if other clubs wanted to follow our example they would only have to put on a fashion show and then make it known that they are available."

Many thanks Joyce for a super idea and our best wishes to the Warrington club members... have you really been around for 18 years?


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